YOU'RE DONE, GAVIN. NOW GET OUT OF THE WAY P4
FINALLY, THE POTRERO POWER PLANT IS SHUTTING DOWN P6

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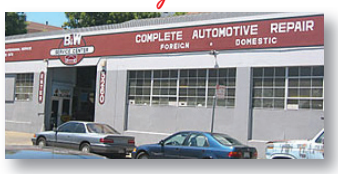
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EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

Art Agnos spent six terms in the California Assembly and four years as mayor; he doesn't need my political advice. But I gave it to him anyway the last time I saw him, when he expressed an interest in serving out the remainder of Gavin Newsom's term.

Agnos and I were not close when he was running San Francisco; the Guardian supported him strongly for the job, but we were quickly disillusioned, not just by his nearly instant sellout to Pacific Gas and Electric Co., but by his apparent disdain for public process. But now he's retired, and living on Potrero Hill near the Guardian office, and I see him on the streets when I'm going to buy lunch at Hazel's and he's walking his dog, and we have pleasant chats about politics. He's mellowed. At 72, he seems to have a bit more perspective on what he did right — and wrong.

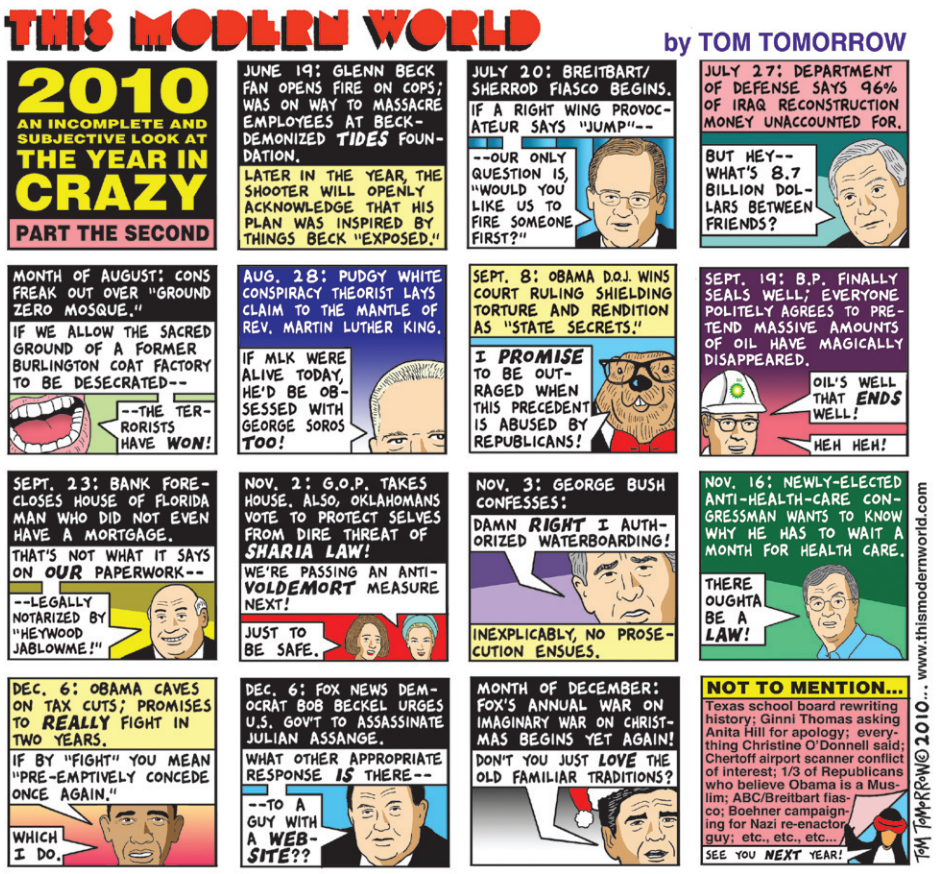
At any rate, when he told me that he'd be willing to serve as a caretaker mayor — and I got a sense that he'd actually like to do it — I told him this: you can't just talk to me and a few supervisors. You want to be mayor of San Francisco, even for 11 months, you have to go out and talk to the people who spend their lives trying to make this a better place. The same goes for Ed Harrington, Mike Hennessey, and anyone else who wants the job.

Here's the odd thing about the next mayor: For better or for worse, the person who takes over whenever Newsom finally decides to go to Sacramento will be directly accountable only six supervisors (or seven or eight, in the unlikely event that anyone gets that kind of majority). If the interim mayor is really a caretaker and never seeks reelection, it's possible that the voters and the activist groups that define San Francisco won't be part of the next administration's political calculus.

And that would be a mistake.

The progressive movement in San Francisco is much stronger and more organized than it was when Agnos first ran for mayor in 1987. And if

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Get out of the way, Mr. Mayor

EDITORIAL Let us begin with the obvious: Mayor Gavin Newsom has absolutely no business deciding who should replace him. His petulant statements suggesting that he will delay taking office as lieutenant governor until the supervisors pick a candidate he likes are an embarrassment to the city. If he actually refuses to take the oath of office Jan. 3, when his term in Sacramento begins, it will damage his reputation and political career.

Newsom knew when he decided to seek higher office that he'd be leaving the city early if he won. He knew that under the City Charter, the Board of Supervisors would choose a new mayor. He knew that a progressive majority on the board was likely to elect someone whose political views differ from his. If he didn't want that to happen, he should have stayed in town and finished his term.

Instead, his ambition and ego drove him to Sacramento, and he needs to accept that he is now out of the process. He should publicly agree to follow the state Constitution and join Governor-elect Jerry Brown for a timely swearing-in ceremony. Meanwhile, the supervisors need to make it very clear that they won't accept this sort of political blackmail and will choose the next mayor on their own terms.

There's only one more regularly scheduled meeting of the current board, on Tuesday, Jan. 4, the day after Newsom's term as lieutenant governor begins. It's unfortunate that the progressive majority on the board hasn't been able to find a consensus candidate, and it's appearing more and more likely that the next mayor will be a short-termer, a caretaker who agrees to fill out Newsom's term. We've consistently argued that Newsom's successor ought to be someone who can run for a full term in November, but there's certainly a case to be made for the right person to take on the job for just 11 months. A progressive caretaker could fire all the failed managers left over (at high salaries) from Newsom's tenure and make cuts to sacred cows like the police and fire departments without worrying about reelection. We'd still rather see a candidate with the courage and skill to make the tough choices and run in November on that record. But if that's not possible, it's important that an interim mayor be chosen carefully.

It's also important that the progressive supervisors consider the long-term implications of their choice: If the next mayor only serves out Newsom's remaining time, who's going to run in November — and what will the interim mayor do to promote the prospects of a progressive candidate?

A number of names are floating around as possible caretakers, and several would do at least an adequate and perhaps an exceptional job. Former Board President Aaron Peskin has brilliant political instincts and knows how to run the city; he's let us down on a few votes, but would work well with the progressive board

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RCV lessons for the SF mayor's race

By Steven Hill

OPINION Elections using ranked choice voting (RCV) in both San Francisco and Oakland contain important lessons for the upcoming SF mayoral election. Rather than rely on traditional endorsements and funding advantages, winning candidates need to get out in the community, meet people, and build coalitions.

Jean Quan became the first Asian American woman elected mayor of a major city by coming from behind to beat the favorite, former state Senate president and powerbroker Don Perata. Perata outspent her five to one, but Quan countered by attending far more community meetings, forums, and house parties. She would knock on the door of a voter with an opponent's yard sign and say, "I know I'm not your first choice, but please make me your second or third choice."

She also reached out to her progressive opponents, especially Rebecca Kaplan, saying, "In case I don't win, I think Rebecca should be your second choice." As a result, Quan received three times more runoff rankings from the supporters of Kaplan, who finished third, than Perata did. That propelled Quan to victory.

Perata, meanwhile, used the traditional front-runner strategy of spending more money. His campaign never figured out that he needed to seek the second and third rankings from the supporters of other candidates by finding common ground.

A similar story also played out in SF's supervisorial Districts 2 and 10. In those races, victors also won by coming from behind and picking up more second and third rankings from other candidates' supporters.

In D10, some people seem to think that winner Malia Cohen wasn't a strong candidate because she wasn't one of the top-two finishers in first rankings. But this reflects a misunderstanding of this

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EDITOR'S NOTES

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the progressive majority on the board chooses a mayor, there will be high expectations — not just for policy, but for openness and inclusiveness. After being shut out for seven years, a whole lot of people are going to want to be able to walk into the Mayor's Office and feel welcome.

And that process starts now.

There are all kinds of arcane state laws that limit the ability of the current or incoming supervisors to campaign for the mayor's job. But we already know who they are — they've been campaigning and meeting with groups and constituents regularly over the past couple of years. Not so with the outside candidates.

What mix of new revenue and cuts would Harrington seek to balance the budget? How would Hennessey address pension reform? Where's Agnos on implementing community choice aggregation? I'm not the only one who wants to know.

There's this ethos among these guys that it's unseemly to be trying too hard to get the job, that it's better to sit back and be asked — and part of that is the reality that it's going to suck trying to balance the city's books, and it won't be a fun 11 months, and some of them would just as soon not bother. But there's no shame in wanting to be mayor, or interim mayor. If you want it, say so — and tell us all what you'd do.

I'm moderating a Harvey Milk Club panel discussion Jan. 3 and all the prospective candidates are invited. The least any potential mayor can do is show up and answer questions. **SFBG**

MAYOR

CONT››

majority. Sheriff Mike Hennessey is popular with the voters and has good progressive credentials (other than the move to privatize jail health services, which makes him somewhat unpalatable to labor), but he's never faced anything resembling the political nightmare of the city's current fiscal crisis. Sup. Ross Mirkarimi has a great legislative record and has hinted that he'd consider the job, but he still has two years to go as supervisor and would have to give up his seat and put his political career on hold. Former Mayor Art Agnos is the only one on the list who's actually run the city at a time of crisis and would certainly be willing to make the tough decisions. If he could run an open office and listen to a diverse constituency, he might make up for the mistakes he made his first time in the job.

None of these candidates could do the job alone — and if they want to serve a short term as mayor, they need to start talking openly about it, explaining what their plans would be and give San Franciscans (and not just six supervisors) a reason to support them. **SFBG**

RCV

CONT››

race's dynamics. In the final results, Cohen finished third in first rankings (not fourth, as the early results showed), yet she was only five votes behind Tony Kelly for second place and only 53 votes behind Lynette Sweet in first place.

So Cohen was as much a frontrunner as either Kelly or Sweet in an extremely close race with 22 candidates. She prevailed by picking up more second and third rankings from other candidates' supporters, resulting in an African American candidate winning this traditionally black district.

Note that if D10 had used San Francisco's old December runoff, the voter turnout would have plummeted from the high of a November gubernatorial race, and the winner would have won with a handful of votes. The RCV system worked to pick the candidate preferred by the most voters in a single November election.

In D2, fiscal conservative Mark Farrell beat the progressive's choice, Janet Reilly. But this district is not a progressive one, and that's supposed to be one of the benefits of district elections (which was a progressive reform), i.e. each district is able to elect its own representative who conforms to the majority of its district instead of what Big Money interests want. Unfortunately, that also means a progressive candidate probably won't win a nonprogressive district. Farrell built an effort that attracted more second and third rankings from other candidates' supporters, allowing him to come from a point behind to win a close race.

That's the way you win with RCV. With no clear frontrunner, the candidate who can draw significant numbers of second and third rankings is most likely to win. In our overly adversarial, winner-take-all society, the incentives of RCV to find common ground and build coalitions with ranked ballots is a relief for most voters. Mayoral candidates should take note. **SFBG**

Steven Hill is author of 10 Steps to Repair American Democracy *(www.10Steps.net),* Europe's Promise *(www.EuropesPromise.org) and other books, opeds, and articles. Visit his website at www.Steven-Hill.com.*

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Out with the old

Southeastern San Francisco celebrates the end of the Potrero power plant

By Rebecca Bowe
rebeccab@sfbg.com

On the chilly morning of Dec. 21, a crowd of prominent local and state figures huddled in an industrial parking lot overlooking the brick smokestack of the Potrero power plant, which has been in operation for more than 40 years. It was the winter solstice, the morning after a lunar eclipse, and an historic environmental moment for San Francisco.

A longstanding battle to shut down the aging, polluting power plant was finally coming to an end, and it would be effectively shuttered as the calendar flipped to the new year. Although the past decade had been marked by political infighting and a relentless push to persuade the California Independent System Operator (CAISO) to shut it down sooner, the tone that day was buoyant as people made the rounds, embracing one another and offering congratulations and thanks.

Among those who lined up before the media were Mayor Gavin Newsom, who will be sworn in as lieutenant governor in early 2011; Sup. Sophie Maxwell, whose 10 years on the Board of Supervisors is coming to a close; City Attorney Dennis Herrera, who's thrown his hat into the mayoral race; and San Francisco Public Utilities Commission General Manager Ed Harrington, whose name has been floated as a contender for interim mayor.

Each of these local politicians played a role in the contentious battle to close the plant, and each candidly admitted that shouting matches on the subject had erupted over the years. Yet they all expressed thanks to one another and to community members in the Potrero Hill, Dogpatch, and Bayview/Hunters Point neighborhoods, where residents were most directly affected by the noxious air pollution generated by the plant.

"They say it takes a village to raise a child. Well, it takes a state and a city to close this power plant," said Maxwell, whose District 10 includes the neighborhoods affected by the power plant. "I started working on these plants when I took office, and now the plants are leaving with me." Maxwell was credited with displaying dogged persistence and playing an instrumental role in pushing for the shutdown the plant.

"There were a lot of phone calls, there were a lot of arguments, there were a lot of disputes. But the fact of the matter is that everybody was focused on the same goal — and that was getting this plant shut down," said Herrera, who has also been a key player in the decade-long fight to shut down the plant.

Newsom sounded a similar note. "I want to compliment everybody for their steadfastness and their devotion to this process," the mayor said. "We didn't always necessarily agree."

Joshua Arce, who worked with community members to shut down the plant as part of his work with the Brightline Defense Project, was clearly pleased by the announcement. "It's a fantastic day. We're at last going to see the billowing smokestack come down, and for good," Arce said.

The shutdown finally came to pass because the CalISO, which regulates the state power grid, was willing to accept new energy system upgrades as sufficiently reliable. For years, despite the community's insistence that the plant was having an unacceptable impact on public health and disproportionately affected low-income communities of color, CalISO refused to terminate a contract requiring the plant to stay in operation for grid-reliability purposes.

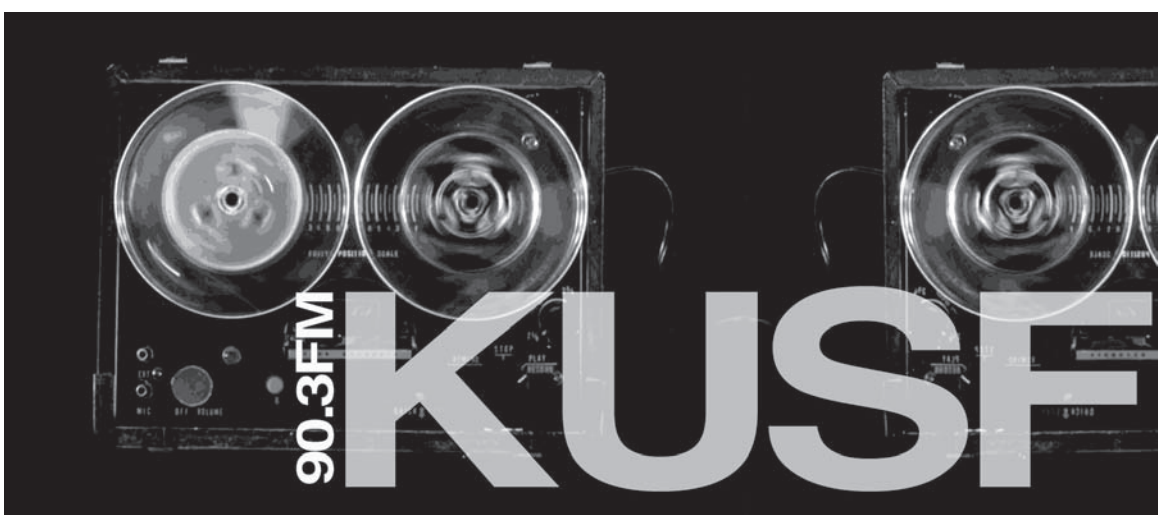
However, new pieces to the city's energy puzzle were recently fitted into place. The Trans Bay Cable, a 53-mile submarine power line that can transmit 400 megawatts of electricity from a Pittsburg generating station to San Francisco, became fully operational Nov. 23, months behind schedule. Meanwhile, a Pacific Gas & Electric Co. re-cabling project deemed important to San Francisco's electricity reliability was completed Dec. 5.

"This plant has been part of the reliable supply for San Francisco ... for a long time. And more recently, it actually provided

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Finally! Sup. Sophie Maxwell, flanked by City Attorney Dennis Herrera and Mayor Gavin Newsom, celebrates the closure of the Potrero Hill power plant. | GUARDIAN PHOTO BY REBECCA BOWE







"They say it takes a village to raise a child.
Well, it takes a state and a city to close this power plant."
Sup. Sophie Maxwell

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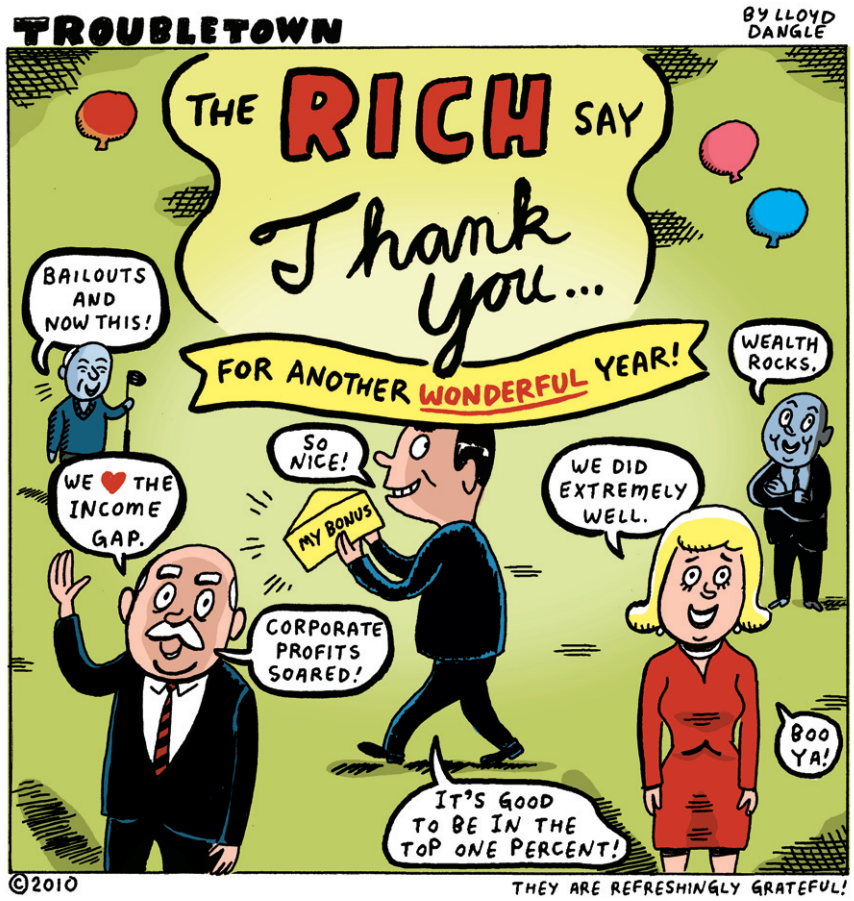
By Steven T. Jones
steve@sfbg.com

FRIDAY, DEC. 31

Critical Mass
Pedal your way toward a strong finish of 2010 by taking part in Critical Mass, a monthly San Francisco tradition for more than 15 years. As always, this leaderless group bicycle ride follows no set route and obeys no traffic laws or authorities, except yielding to pedestrians and emergency vehicles. This month, a group of anarchists (marked with black flags or other variations on that theme) plans to end up in the Mission District liberating a public space for a DIY New Year's Eve celebration, so look out for that if that's your bag.
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www.sfcriticalmass.org

MONDAY, JAN. 3

The next mayor?
In order to finally facilitate a public discussion of who San Francisco's next mayor should be and how the prospective nominees would run the city, the Harvey Milk LGBT Democratic Club is sponsoring a forum for mayoral hopefuls. Club members have been concerned about the lack of public process for replacing Mayor Gavin Newsom (see "Mayoral dynamics," Dec. 22), so they've invited the top candidates — including former Mayor Art Agnos, Sheriff Michael Hennessey, SFPUC head Ed Harrington, and others — to share their vision for 2011 and beyond. The event is cosponsored by SEIU Local 1021 and moderated by Guardian Executive Editor Tim Redmond.
6 p.m., free
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TUESDAY, JAN. 4

Newsom's last stand
Join the outgoing San Francisco Board of Supervisors for its final scheduled meeting — and the final opportunity for the current board to select Mayor Gavin Newsom's successor before the newly elected board takes over Jan. 8. At press time, Newsom was still threatening to delay his Jan. 3 swearing-in as California's new lieutenant governor to prevent the current board from replacing him, so come see how that drama plays out and weigh in with your thoughts.
2 p.m., free
Room 250, City Hall
1 Dr. Carlton B. Goodlett Dr., SF
www.sfbos.org

WED. JAN. 5

Chris Daly Roast
We don't usually list events for the following week's paper, but this is one that lovers and haters of outgoing Sup. Chris Daly — which pretty much describes most San Franciscans — will want to mark on their calendars. The classic roast features John Burton, Aaron Peskin, Carolyn Tyler, and Dan Noyes, with Mistresses of Ceremonies Melissa Griffin and Beth Spotswood.
8 p.m., $20 (benefits St. James Infirmary), or $5 after 10 p.m.
The Independent
628 Divisadero, SF SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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POLITICS
California: too big to go bankrupt? Plus, Gav's last (we hope) show of petulance, and ample fodder for conservo-troll bickering



NOISE
Polish up that rhinestone-bedecked lamp shade: 'Tis the season to plan your NYE party lineup. Also, a look into March Fourth Marching Band's tour bus



PIXEL VISION
The Performant revels in the whiplash-inducing One-Minute Play Festival, plus holiday recipes, and snippets from SF's ample culture holdings

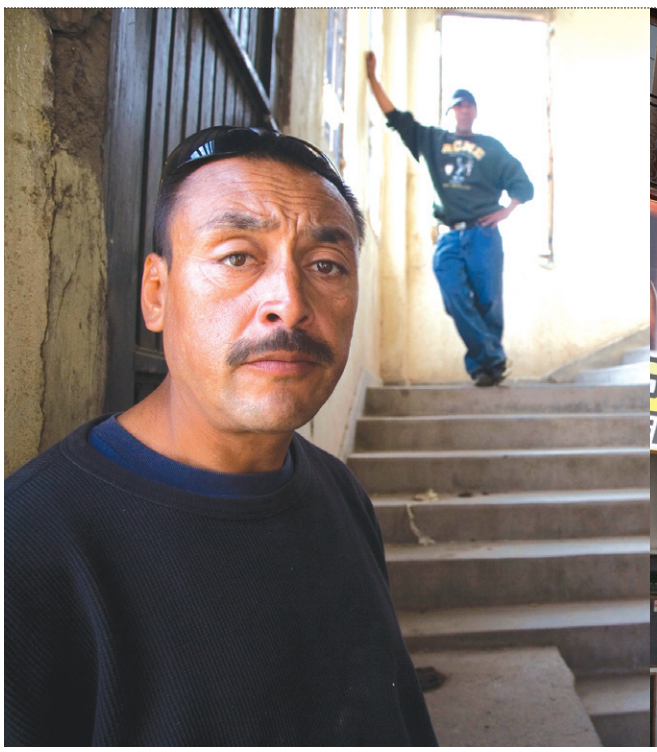


SEX SF
We know where you'll be watching balls drop on New Year's Eve ... check this week's hottest sex events, lain bare for your perusal













Deportees stand on a staircase leading to tunnels under Mexicali; the ground floor of the Hotel Migrante used to be a sports bar; a deportee tries to sleep after being dropped off by the Border Patrol in the middle of the night. | PHOTOS BY DAVID BACON

Deportation hotel

When the U.S. sends immigrants back across the border, where do they go?

By David Bacon
news@sfbg.com

MEXICALI, Mexico — Last year, almost 400,000 people were deported from the United States. That's the largest wave of deportations in U.S. history, even larger than the notorious Operation Wetback of the 1950s, or the mass deportations during the Great Depression.

Often the Border Patrol empties buses of deportees at the border gates of cities like Mexicali in the middle of the night, pushing people through at a time when nothing is open and no services are available to provide them with food or shelter. Most deportees are young people. They had no money in their pockets coming to the United States, and have nothing when they return to Mexico.

These are invisible people. In the wave of anti-immigrant hysteria gripping the United States, no one asks what happens to the deportees once they're sent back to Mexico.

In Mexicali, a group of deportees and migrant rights activists have taken over an old abandoned hotel, formerly the Hotel Centenario (or Hundred Year Hotel). They've renamed it the Hotel Migrante, or the Migrant Hotel. Just a block from the border crossing, it gives people deported from the United States a place to sleep and food to eat for a few days before they go home or try to cross the border again. The government gives it nothing. Border Angels, the U.S.-based immigrant rights group, provides what little support the hotel gets. A cooperative of deportees cooks the food and works on fixing the building.

During the winter, about 50 or 60 people live in the hotel at any given time, while five or six more knock on its doors every night. Last summer, at the peak of the season when people try to cross the border looking for work, the number of deportees seeking shelter at the hotel rose to more than 300. "A lot of people get hurt trying to walk through the mountains around Mexicali," says Benjamin Campista, a cooperative member. "It's very cold there now, and when they get caught and deported, many are just wearing a T-shirt and tennis shoes. Some get sick — those we take to the hospital. The rest stay here a few days until their family can send them money to get home, or until they decide to try to cross again."

Border Angels and the hotel collective agreed to pay the landlord 11,000 pesos a month in rent (about $900), but they're already six months behind. Every day hotel residents go out to the long lines of people waiting to cross through the *garita* (the legal border crossing). They ask for money to support the hotel, and each resident gets to keep half of what he or she is given. The other half goes mostly for food for the evening meal. Deportees have plenty of time to explain their situation to people standing in line, since on a recent afternoon the wait to get through the *garita* was two hours.

Every day Campista hears deportees tell their stories. "Three brothers stayed here last summer, before they tried to cross. A month later, one came back. I saw him on the roof, crying as he looked at the mountains where the other two had died from the heat. A woman came here with her two-month-old baby. Her husband had died in the desert too."

"We're human beings!" Campista exclaims. "We're just going north to try to work. Why should we die for this? Our governments should end these violations of human rights. Then our hotel wouldn't even be necessary."

SFBG

David Bacon is the author of Illegal People — How Globalization Creates Migration and Criminalizes Immigrants *(Beacon Press, 2008) and* Communities Without Borders *(Cornell University/ILR Press, 2006).*

Plant CONT»

the security for San Francisco should anything happen outside of San Francisco," Yakout Mansour, president and CEO of the CalISO said during the shutdown ceremony. "But the time is here to replace the plant with an alternative to make the city more secure and reliable with much less polluting options."

The CalISO issued a letter to the plant owner, which recently merged with another company and changed its name from Mirant to GenOn, stating that the must-run agreement would be terminated effective Jan. 1. The date of the final termination is Feb. 28, pending approval from the Federal Energy Regulatory Commission (FERC).

Now the major question is what will become of the power plant site, a vast strip of industrial real estate wedged between Illinois Street and the waterfront. "Many ideas have been thrown out there. People have come to us and said everything from office and industrial and research and development, to wind turbines," noted Sam Lauter, a local spokesperson for GenOn. Lauter noted that community meetings would be held soon to discuss the future site use.

The site was previously owned by PG&E, and the utility is responsible for cleaning up lingering toxic residue including lampblack, a byproduct of coal processing, left behind when PG&E sold the site. Because of the pollution, residential units cannot legally be constructed on the site, even after cleanup.

There is one unfortunate consequence to shuttering the plant. According to plant manager Mike Montany, five or six of the 28

Share your stuff

New opportunities for sharing your car are part of a larger trend toward getting more use out of private assets

By Nicole Dial
news@sfbg.com

Owning a car in San Francisco can be a real drag. Between gas and traffic jams and all those parking tickets that always seem to make it onto windshields just as time expires, cars simply require too much effort and expense for most people.

But San Francisco — being the liberal, environmentally conscientious city it is — has increasingly been pursuing car-sharing as an alternative to wasteful sole ownership and use. The city even recently extended the idea to bicycles with a 1,000-bike program now coming online. And the idea of sharing vehicles is just one of many realms now promoting the more collective sharing of private assets.

San Francisco Municipal Transportation Agency statistics show that the number of car-free households in the city has been slowly but steadily rising, from 29.8 percent of households in 2009 to 30.3 percent in 2010. While that may only be a small drop in the proverbial bucket, people are starting to consider alternatives to ownership, including car-sharing.

The idea of car-sharing is nothing new, it's been around for decades in Europe and on the East Coast, and it has gained popularity here in recent years with the homegrown City Carshare and the arrival of Zipcar, which both rent their fleets of vehicles for short amounts of time. People are freed from car ownership and those monthly payments to dealerships if they are willing to be a little more flexible in their transportation habits.

But people will now have a more organic car-sharing alternative as a new car-sharing insurance law, approved as Assembly Bill 1871 in September, goes into effect in January. It will make it easier for car owners to rent their own cars for cash and still be covered under an insurance policy.

Under current California law, renting a private vehicle for profit is tricky with insurance companies. But all that is all changing since the successful legislation by Dave Jones, a Democratic Assemblymember from Sacramento who will soon be sworn in as the new state insurance commissioner. This makes it easier for companies that facilitate owner and renter exchanges, including RelayRides, which just opened shop in San Francisco.

"RelayRides is a strong compliment to City Carshare and other alternatives. The more options people have, the more viable [car-sharing will be]," company CEO Shelby Clark told the Guardian. The company started in Boston, and Clark said he's confident San Franciscans will increasingly embrace these kinds of peer-to-peer transactions.

Car-sharing has been successful due to its symbiotic relationship between car owners and renters, giving car owners a way of making money on their idle assets while letting renters have access to a car without the full expense and headaches of owning one.

"You don't need to own a car — you just need access to one," Clark said.

The rise of these car-sharing programs has allowed for what many see as a move toward reducing consumption and increasing commercial interactions between people in the same areas, a definite plus at a time when people are tightening their budgets.

Lisa Gansky, a local entrepreneur and author of *The Mesh: Why the Future of Business is Sharing*, sees this trend thriving due to the technology that is now able to support it. People can now connect online and have access to more goods and services than ever before with just a few clicks of a mouse or a tap on an iPhone.

"We can now locate physical goods with each other," Gansky told us. Anyone can now use and experience goods in a whole new way. Objects that were once reserved for those who could shell out enough cash to buy them can be used now as experiences rather than mere goods.

In the car-sharing models, people can rent all different sorts of cars, from energy efficient Priuses to those sleek and shiny Ferraris. Potential customers can try out different makes and models before buying.

"This decade we changed our relationship with things like music and movies. Next decade it will be with physical stuff," Gansky predicted. She also sees the trend expanding further as people move away from ownership and toward mere access. Data from UC Berkeley's Transportation Sustainability Research Center show that there are 27 car-sharing programs in the U.S. with around 448,574 members sharing approximately 8,120 vehicles as of July 2010. Other sharing models are blooming everywhere as new businesses and entrepreneurs tryto get a piece of the action. RelayRides got a hefty investment from Internet giant Google when it opened Dec. 14 in San Francisco.



Incoming California Insurance Commissioner Dave Jones passed legislation making it easier to share cars.

Other small businesses are finding ways to utilize this new sharing economy as well, including apartment-sharing websites such as www.airbnb.com that allow people to rent rooms on a short-term basis, to the nonprofit www.couchsurfing.org, where space is traded and offered for free.

Caterina Rindi, a small business owner of Mo Foods, uses sharing models in her grocery store as well by trading goods from her store in exchange for surplus fruit from her neighbors' backyards, which she then converts to other products she can sell. Rindi, who is also a car-sharing user, urges others in the community to engage in these programs as a way to live a more sustainable life.

"It's about not having to buy more or new things and about sharing with your neighbors," Rindi said.

Although the notion of sharing with a stranger may prevent some people from entering these programs, Gansky sees it as a small hurdle. "People who are renting their cars are making money and helping their neighbors. And neighbors feel good for paying a neighbor. They'll go back to the same person if they can — there's an emotional connection." SFBG

employees of the plant will lose their jobs. The rest will either retire or go to work at a new facility, he said.

While San Francisco will be poised to ring in the new year with improved air quality thanks to the elimination of its last polluting energy facility, residents of the area where the city's power will now be sourced from won't be so lucky. They are faced with the construction of two new power plants. The undersea Trans Bay Cable will run from the PG&E's substation in San Francisco — a humming network of cables and transformers located beside the power plant that will stay put after the shutdown — to a generating station in Pittsburg, located in the delta near the confluence of the Sacramento and San Joaquin rivers.

GenOn owns the Pittsburg power plant, and it recently held a groundbreaking ceremony for a new power plant in neighboring Antioch, called Marsh Landing. At the same time, the California Public Utilities Commission (CPUC) recently gave the green light for another new power plant in that area. The $1.5 billion PG&E facility would be located in Oakley, which borders Antioch. It won commission approval Dec. 16, despite an earlier decision rejecting the proposal.

The plans for new power plants were approved just after the conclusion of an important United Nations convention on Climate Change in Cancún, Mexico, and amid news reports highlighting scientists' conclusion that polar bears have a shot at survival only if serious efforts are taken to reduce greenhouse gas emissions. While the cheerful ceremony to shut down the Potrero power plant was a satisfying conclusion to a long battle, there's a long road yet ahead in the overarching struggle against climate change. SFBG

food + drink

Parada 22 brings some Puerto Rican sunshine to a bleak stretch in Upper Haight with substantial dishes like bistec encebollado.

GUARDIAN PHOTO BY RORY MCNAMARA





The cassava connection

By Paul Reidinger
paulr@sfbg.com

DINE Out at the west end of Haight Street, what do we find? Not a pot of gold, sadly, though plenty of pot, whose haze hovers fragrantly above the pavement like hippie ground fog. Also: a McDonald's, complete with parking lot. This has always faintly depressed me. Across the street, an emerging Whole Foods (with parking lot), while a block to the east, the old I-Beam has been obliterated in favor of condos.

In the midst of all this corporate commotion, it would be easy to overlook Parada 22, a tiny restaurant that opened last spring serving Puerto Rican food. The western run of Haight Street, while rich in places to eat, has never really been known for its restaurants, yet Parada 22 is worth seeking out. If I hesitate to describe it as a destination restaurant, it's only because that label might raise expectations to curse (in the sense of "hex") level.

We are talking, after all, about a restaurant with concrete floors, crayon drawings, and old newsprint on the walls (including the San Francisco Chronicle's unforgettable reporting on the outbreak of the Spanish-American War), no host's station, and a table set just inches from the front door, the better for the people seated at it to be buffeted by winter drafts as diners come and go.

But we look closer and find grace notes. Each table holds a flickering candle, along with an old coffee can supplied with utensils and napkins. Even better: one of the chefs, on a cold evening, brings everyone a little cup of pork and vegetable soup, made from a pork leg roasted earlier in the day (and with stock made from the roasted bones). You might call this an amuse-bouche — if it was more whimsical and less sustaining. I warmed my hands with the cup, since concrete floors can make a place seem cold even if it isn't.

Puerto Rican cooking involves versions of and variations on foods that are characteristic of the Caribbean basin. It's on the rustic side, with plenty of beans and rice, roasted plantains, and cassava root (an appealing alternative to the potato that has never found much traction in our own potato-involved cuisine). The root stars in a salad ($7) that, when warmed, provides a strong contrast to the chilled greens, carrot tabs, and tomato dice. (The advertised avocado was a no-show.)

There's also plenty of meat, at least as Parada 22's kitchen prepares the cuisine, with an emphasis on pork. Pork's cultural meaning is complex; pigs are fecund scavengers that thrive across a wide range of habitats, which means they are efficient producers of protein and therefore a boon to human populations in less than bountiful circumstances. And pork, along with wine, is about as closely associated as a comestible could be with Latin Christianity. Eating it — or not eating it — can be a powerful assertion of cultural identity.

I love pork as a cook would love it, for its compatibility with so many different treatments and seasonings, its modest cost, and its relative ease of handling. Parada 22's pernil asado ($12), which reached the table as a heap of oval slices, reminded me of how good pork can be even when lightly adorned (with garlic and oregano) and simply roasted: the meat juicy and giving a hint of ropiness for texture. As, perhaps, an echo of humankind's ancient fear of going hungry, the plate was finished with failsafe heaps of Spanish rice (studded with bits of ham), white beans (simmered with potato, carrot, and winter squash), and a green salad. Even without the pork, there would have been a meal.

Just as meal-worthy was a pot of red beans ($3.50) simmered in a spicy red sauce with bits of ham and chunks of cassava root. If you had only a fiver in your pocket, you could go to the McDonald's a few blocks away and end up with God knows what, or you could have Parada 22's red beans — a stew, really — and be much more genuinely nourished.

The menu card also offers several sandwiches, including a Cuban version with pork (Puerto Rican and Cuban foods seem much more alike than not) and a beef edition ($9), with mats of meat whose toughness belied their thinness. Caramelized onion and melted white cheese lent a Philly-cheesesteak effect. The baguette was adequate, but the whole thing would have been better if the bread had been toasted.

For dessert there was, fittingly, rum cake ($3.25), a neat square of yellow sponginess under a cap of whipped cream. It looked quite demure and innocent but did have DUI alcohol breath. In that respect, it reminded me of tiramisù, except much less soggy and therefore more coherent. Bust averted. SFBG

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The Cannabis Issue
California voters may have rejected the proposition to legalize marijuana, but the medical marijuana industry continues to thrive in the city of its birth, San Francisco. City Editor Steven T. Jones updates his guide to the Bay Area's best dispensaries and explores new trends, from the booming edibles industry to Oakland's controversial effort to license massive pot-growing operations.
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Call it macaroni

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Some people really thought I was going to move to Norway! I'm not. I'm sorry. I was just making fun of myself for trying to move to Germany last winter. This one, between the holidays and playing shortstop for my new football team, I am going to New York City, Boston, New Orleans, and France.

Boston = old band's reunion show. New York = practicing for that. New Orleans = taking care of a baby and eating fried everything. France = refinding the chicken farmer in me and putting the finishing touches on a book I haven't started yet. And all of the above is just my way of, you know, keeping it surreal.

So that's no to Norway, yes to adventure. More fun in one-one, ready, go.

Don't worry, I have a new jacket! Thanks to my secret agent lady Sal, I will be stylin' in New York, rockin' in Boston, hot in New Orleans, and tres farmerish in France. Yes, my new wear-everywhere coat manages to be girly yet still have pockets. And a hood! And it's soft and Army green, which is one of my 12 favorite colors. So I might not take it off.

Believe me, the last thing I expected to be writing about today was Turkish food. But what was I going to do? Chunk and Chunk and Crawdad de la Cooter have a new favorite restaurant, and they invited me there for lunch after a grueling morning of playing sailboat in their living room.

On one wall and the ceiling (of the restaurant) there's this huge mural of almost everything in the world, including the Czech Republic. And a turtle. And sharks. And a mermaid. And an octopus. Honestly, it's pretty impressive. Therefore, the kids were impressed.

Kate Chunk, who is two, kept asking the waitressperson if they have pasta. (They don't.) She looked at me very seriously, after our order was placed, and said, "I want macaroni."

"I feel your pain, Sweetie," I said, "but it's not going to happen, not here."

The waitressperson, who also felt her pain, almost immediately produced a basket of pita bread, and then our little carb-loader was happy. Me too! The pita was made in-house, and it was thick and soft and very much more breadlike than most pitas I have bitten.

We were dipping it into this thing called *ezme*, which is roasted red peppers with tomato, lemon, onion, and parsley, and blended with a zing-zang of other spices. Awesome.

Crawdad ordered *kofte*, and I got the lamb and beef doner. Both plates came with rice and salad for $8 or $9. Kofte is something like meatballs but, still, the Chunks de la Cooter seemed to prefer my *doner*.

Clara Chunk, who eats more like me (she goes to town on the meat) kept reaching across the table for more, and I was happy to provide because I personally preferred the meatballs.

While C.C. was in the bathroom with Crawdad. I tried to get K.C.'s impression of the food.

"I like macaroni," she said.

"Yeah, but we didn't eat that," I said. "How did you like what we did eat?"

"I like pasta," she said

"That's right, Sweetie," I said, and I let her off the hook. "I like pasta too." The restaurant reviewing portion of the brain is not fully developed at 47, let alone two-and-a-half. There will be plenty of time for both of us to have more sophisticated thoughts than these, I'm sure.

Meanwhile, we both leaned back in our side-by-side chairs, except technically hers was a booster seat.

"See the ship?" I said.

"Where?" she said.

On Turkish television, at the seam between the wall mural and the ceiling one, two guys were pointing guns at each other. I thought for sure brains were going to fly, so I tried to keep K.C. focused on ships and sharks and things. Happy 11 everyone. SFBG

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(1) John Oliver (see Wed/29); (2) San Francisco Chamber Orchestra (see Thurs/30); (3) Primus (see Thurs/30); (4) MarchFourth Marching Band (see Thurs/30); (5) BATS Improv's New Year's Eve Special (see Fri/31)
MARCHFOURTH MARCHING BAND PHOTO BY DANIEL JUNG; BATS IMPROV PHOTO BY JONATHAN FUJIWARA

WEDNESDAY
DECEMBER 29

PERFORMANCE

John Oliver
Emmy-award winning writer and comedian John Oliver has lent a familiar Dickens-esque face to American TVs since he began his role as the senior British correspondent on Comedy Central's *The Daily Show* in 2006. In addition to a large body of satirical news work overseas that you don't care about, he is a regular on NBC's *Community* and had a role in 2008's *The Love Guru*, which was not his fault. To this day, and as a credit to his commitment to dry humor, he insists on telling every joke with a funny English accent. **(Ryan Prendiville)**

Wed/29-Thurs/30 and Sat/1, 8 p.m. (also Sat/1, 10:15 p.m.); Fri/31, 7 and 9:45 p.m., $35.50–$60.50
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THURSDAY
DECEMBER 30

MUSIC

San Francisco Chamber Orchestra
Bottoms Up! is a series of free concerts around the Bay Area featuring 17-year-old internationally renowned cellist Nathan Chan. Chan made his debut at the age of three conducting the San Jose Chamber Orchestra. Although he has grown a bit since then, his prodigious musical ability remains intact. Chan joins bassist Michel Taddei and the rest of the San Francisco Chamber Orchestra in selections by Mozart, Jon Deak, and Tchaikovsky. Advanced reservations are strongly recommended. **(Emmaly Wiederholt)**

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MUSIC

Primus
What could be better than catching one of the two upcoming Primus shows to close out your 2010? How about seeing a run through of the classic 1991 album, *Sailing the Seas of Cheese?* The album, which first introduced a mainstream audience to Les Claypool's bizarrely innovative bass playing and the band's self-described brand of "psychedelic polka," will be performed front-to-back. And just to add to the nostalgia, Jay Lane, one of the band's original drummers, will be joining in for the first time since 1989. The novelty of the "band playing its classic album" craze might be wearing off a tad, but it's tough to argue with this one. **(Landon Moblad)**

With the Residents
Thurs/30–Fri/31, 8 p.m., $42.50
Fox Theater
1807 Telegraph, Oakl.
(510) 302-2277
www.thefoxoakland.com

MUSIC

MarchFourth Marching Band
We here at the Guardian are collecting predictions for wonderful (only wonderful) things that will occur in 2011. Let me kick off the convo with an easy lay-up: the continued resurgence of vaudevillian entertainment. The thrift store baroque aesthetic of SF's circus-burlesque-klezmer whorl has also been fermenting in darkly fantastic corners about the country — and happily, the hobohemians love to tour! MarchFourth Marching Band is one of the O.G.s of this scene, having burst onto (and off of) Portland, Ore., stages in their full be-stilted, brass band flag-twirling fury back in 2003. Let them blast you into your end of the year orbit with 360 degrees of their wily, high-stepping ways. **(Caitlin Donohue)**

With Bodice Rippers and DJ Shawna
9 p.m., $17
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

FRIDAY
DECEMBER 31

PERFORMANCE

BATS Improv's New Year's Eve Special
Both a school and a professional company, BATS Improv is the most awarded, largest, and longest-running improvisational theater group in Northern California. Join BATS this New Year's Eve to usher in 2011 with a hilarious comedy improv show followed by an after-party complete with tasty snacks and a beer-wine-champagne bar. One complimentary beverage comes with admission. The cast, which includes John Remak, Kasey Klemm, Kimberly MacLean, Rafe Chase, Regina Saisi, and Tim Orr, will perform a variety of scenes and songs inspired by (and possibly even including) members of the audience. What better way to begin 2011 than with laughter and good cheer? **(Wiederholt)**

Fri/31, 8 p.m., $40
Bayfront Theater
Fort Mason Center, Marina at Laguna, SF
(415) 474-6776
www.improv.org

EVENT

Vampire Tour of San Francisco
You'll probably wake up with marks all over your neck anyway — you might as well have a good excuse for how they got there. Before 2011's first fling vacuum-sucks your neck into the new year, head over to what is possibly the only event in SF that doesn't increase ticket prices by 200 percent just because it's the 31st: Mina Harker's vampire tour. A self-proclaimed convert by none other than Count Dracula himself back in 1897, Harker now flits about Nob Hill sharing facts from our city's long involvement with enterprising ghouls of her ilk. A fangtastic early evening plan, particularly if you like biters. **(Donohue)**

8–10 p.m., $15–$20
Departs from corner of California and Taylor, SF
(650) 279-1840
www.sfvampiretour.com

MUSIC

Chris Isaak
Contemporary crooner Chris Isaak really needs no introduction to Bay Area music fans — the longtime San Francisco resident has been performing his retro-rockabilly tinged tunes for more than 25 years now, scoring a multitude of hit singles along the way. It's only fitting that he come back home to help ring in the New Year here with a gig that promises to be one hell of a party. There should be enough up tempo rockers like "Gone Ridin'" to keep the guys happy and plenty of hauntingly beautiful love ballads sure to make the ladies swoon — "Wicked Game" ought to do nicely as the soundtrack for that first tender New Year's kiss. **(Sean McCourt)**

9 p.m., $99
Fillmore
1805 Geary, SF
(415) 346-6000
www.livenation.com

PERFORMANCE

"The Marga Gomez New Year's Eve Spectacular"
Not for nothing is Marga Gomez known as "San Francisco's queer queen of New Year's Eve." For the past seven years, she's performed at Theatre Rhinoceros' popular Dec. 31 extravaganza. But the whip-smart, no-holds-barred

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Hoping to not have drunk bro vomit on your shoes as soon as the ball drops — again?


6


7



8


9

Picks CONT››

comedian and playwright has announced that this'll be her final NYE gig; Gomez fans, temper this bittersweet revelation with the knowledge that she'll be sure to go out with a mega-bang. The bill is rounded out by transsexual comedian Natasha Muse, Pirate Cat Radio *Morning Show* host Casey Ley, and Theatre Rhino's own John Fisher as host with DJ OJ. Plus: balloon drop at midnight! **(Cheryl Eddy)**

7 and 9 p.m., $30–$35
Victoria Theatre
2961 16th St, SF
1-800-838-3006
www.therhino.org

FILM

The Phantom of the Opera
As any Hollywood history buff knows, both of Lon "Man of 1,000 Faces" Chaney's parents were deaf. Having honed his pantomime skills since birth, Chaney's success as a silent movie star should've surprised nobody (except that one sourpuss studio executive who, according to Wikipedia, told Chaney "You'll never be worth more than $100 a week.") One of the actor's greatest triumphs, as the title role in 1925's *The Phantom of the Opera,* is this year's pick for Grace Cathedral's annual New Year's Eve silent movie. Go earlier if you have party plans, or for maximum spookiness, attend the later show, which lets out just before midnight. Musician Dorothy Papadakos accompanies both showings on the cathedral's Aeolian-Skinner organ, itself almost as old as the *Phantom* film. **(Eddy)**

7 and 10 p.m., $10–$20
Grace Cathedral
1100 California, SF
(415) 392-4400
www.cityboxoffice.com

MUSIC

Slackers
New York City's Slackers got unfairly lumped in with all of the punk-tinged, third-wave ska groups that blew up briefly in the mid-1990s. Look closer and you'll see a band whose musical maturity (if not its lyrics) has always seemed a little classier and less concerned with current trends. And whether touching on rocksteady, soul, dub, reggae or old-fashioned rock and roll, Slackers shows always keep up-tempo, danceable rhythms and a party vibe throughout. Speaking of which — rumor has it the band throws a hell of a New Year's Eve bash. **(Moblad)**

With Boss 501 and Lord Loves a Working Man
9 p.m., $35
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

SATURDAY JANUARY 1

MUSIC

Breakfast of Champions
Saint Patrick's Day, Halloween, New Year's Eve: As my uncle Greg and pretty much any alcoholic will tell you, these are generally considered amateur hour when it comes to the drinking. This block party, the 11th annual thrown by the Space Cowboy DJ collective, provides an opportunity to celebrate New Year's Eve, even if you skip out on the countdown, hoping to not have drunk bro vomit on your shoes as soon as the ball drops. Again. Or, it the opportunity to just roll straight through the night and keep dancing into next year. Conveniently, it starts when it's legal to sell booze again. **(Prendiville)**

6 a.m., $20
Mighty
119 Utah, SF
(415) 762-0151
www.breakfast-of-champions.eventbrite.com

MUSIC

Pinback
Pinback is a great example of a band finding its own niche and mastering it. Since 1998, Rob Crow and Armistead Burwell Smith IV have made perfectly precise indie-rock albums, full of snaky bass lines and subtle time signature shifts. The songs can often sound so intricately crafted that they seem mechanical. But luckily, the pair are both gifted in the art of finding strong melodic hooks, counteracting the machine-like production with adequate amounts of human touch and catchy choruses. In a live setting, Pinback is expanded to a five-piece, with collaborators from its albums filling in the empty gaps. **(Moblad)**

With JP Inc.
10 p.m., $20
Bottom of the Hill
1233 17th Street, SF
(415) 621-4455
www.bottomofthehill.com

SUNDAY JANUARY 2

MUSIC

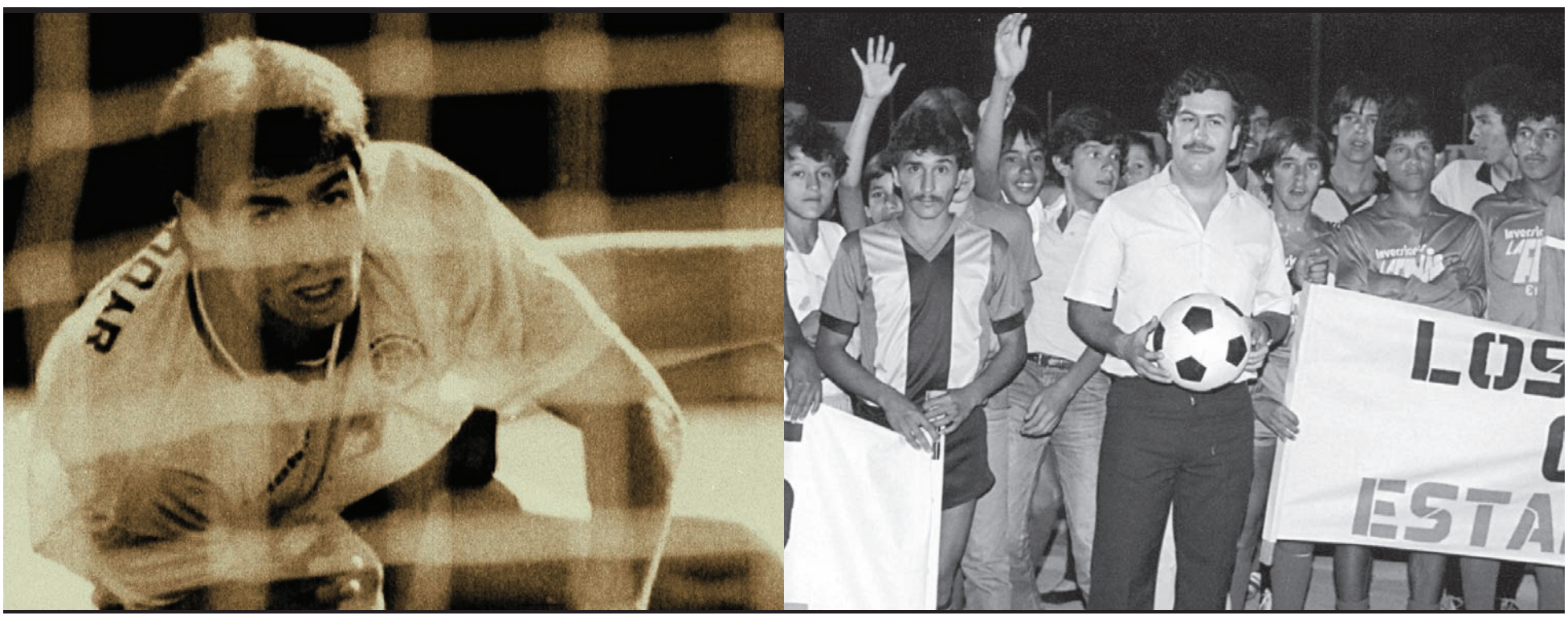
Edgar Winter
One of two albino brothers. A child prodigy and multi-instrumentalist known to go from keys to saxophone to drums to synths and beyond in a single song. Among hits like "Free Ride," had a No. 1 with face-melting, synthesizer-pioneering instrumental track "Frankenstein." A Scientologist, he recorded *Mission Earth*, an album based on directions from L. Ron Hubbard. Still active into his 60s, Winter frequently tours with Ringo Starr, likely his favorite Beatle. If I had made up Edgar Winter, would you believe me? **(Prendiville)**

7 p.m., $38
Yoshi's San Francisco
1330 Fillmore St., SF
(415) 655-5600
www.yoshis.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(6) Chris Isaak (see Fri/31); (7) "The Marga Gomez New Year's Eve Spectacular" (see Fri/31); (8) Slackers (see Fri/31); (9) Pinback (see Sat/1)
MARGA GOMEZ PHOTO BY KENT TAYLOR; SLACKERS PHOTO COURTESY OF EPITAPH RECORDS PINBACK PHOTO BY DREW REYNOLDS

arts + culture



Star defender Andrés Escobar (left) and drug kingpin Pablo Escobar (no relation) were both major figures in the triumphant but ultimately tragic world of early-1990s Colombian soccer.

Goal difference

Top 2010 doc *The Two Escobars* examines two sides of Colombian narco-soccer

By Cheryl Eddy
cheryl@sfbg.com

YEAR IN FILM Making a mistake on the playing field can haunt an athlete for the rest of his or her career. For Colombian soccer star Andrés Escobar, a particularly heartbreaking blunder — an own goal during the 1994 World Cup — proved fatal. Just two weeks after Colombia's first-round defeat in the tournament they'd been favored to win, team captain Escobar was shot after leaving a nightclub in his hometown of Medellín. There were rumors the killer yelled "Goal!" as he unloaded.

Presented merely as a sports-history anecdote, Escobar's demise is sad and senseless. But his murder wasn't an isolated incident, just a particularly high-profile one; it was part of an unimaginable tide of violence that swept Colombia in the 1980s and '90s. If you watched the 2010 World Cup on ESPN, you probably saw commercials for *The Two Escobars*, presented as part of the channel's "30 for 30" documentary series. Participants included genre pioneer Albert Maysles, whose film was about Muhammed Ali; Ice Cube, who used his own South Central childhood to reflect on the Raiders' 1982 move from Oakland to Los Angeles; and brothers Jeff and Michael Zimbalist, whose longer entry *The Two Escobars* sifted through years of Colombian history to trace the corresponding lives of Andrés "The Gentleman of Football" Escobar and drug kingpin Pablo Escobar.

At 32, Jeff, who lives in San Francisco, is the older brother by 17 months. In 2005, he codirected the award-winning Brazilian music doc *Favela Rising*. Michael, an actor and writer who ran a theater company in Mexico for several years, lives in New York City. Though they're Americans, the Zimbalists feel a strong connection to Colombian culture. They were researching another film in the country (previous endeavors included a project with Colombian superstar Shakira) when ESPN asked them to pitch an idea for "30 for 30." Though the shared last name of the unrelated Andrés and Pablo makes for a memorable title, the brothers didn't use the coincidence as a starting point.

"We didn't choose the title until really late, actually, because it felt like it was more of a portrait of a time period. It was about the hopes and dreams of the Colombian people as told through the vehicle of these two characters," Jeff says. "The choice to use the two characters came about more organically than that, too. Initially we had the assignment to go find story ideas for the ESPN series that were about the impact of sports on society, and vice versa."

After learning more about Andrés, they knew they'd found a captivating subject. They also realized that they would need to contextualize his story in order to tell it properly.

"We didn't want to make a whodunnit about who pulled the trigger," Jeff says. "It was a lot more interesting to ask the question of *how* an athlete gets killed for making a mistake. But in order to understand that, you need to understand what narco-soccer is. We quickly realized that hadn't been covered before. And that meant that people were very reluctant to talk about it for a number of reasons: out of fear, shame, or they didn't want to revisit a traumatic time period."

The idea of "narco-soccer" led the filmmakers directly to their other subject. "You can't really explain the whole context of narco without understanding Pablo Escobar. And it also felt unwieldy to not tie the societal story to a subject, or to a personal narrative," Jeff explains. "So using Pablo as the tool through which we could explain society, and Andres as the tool through which we could understand sports, the next challenge was finding their overlaps. They only literally overlap a number of times in their lives. So how does the story justifies the use of these two characters? It has to be thematic — and there was tons of great, thematic overlap, and parallel and contrast, between the two Escobars."

If you weren't among the millions who watched *The Two Escobars*' repeat showings on ESPN (or caught it at the Sundance Kabuki as part of the San Francisco Film Society's "SFFS Screen" programming), here's a crash course in narco-soccer, as explained by the movie: during the '80s and '90s, Colombian drug lords invested in soccer teams as a way to launder their ill-gotten gains. As teams' coffers grew, so did their ability to hire top-notch players. Sides flush with dirty cash racked up victories and corruption behind the scenes grew to outlandish proportions. Referees could easily be bought — or eliminated. A huge soccer fan who'd risen from poverty, then used his wealth to build fields in the slums, Pablo was one of these investors. Andrés, of course, was one of the league's stars.

Using no narrator, *The Two Escobars* instead weaves its account with contemporary interviews (the exhaustive list of talking heads includes soccer legends, jailed gangsters, coaches, cops, and the sisters of both Escobars) and expertly edited archival footage that enables the viewer to witness just about

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Jeff Zimbalist: "Andrés Escobar has taken on a symbolic embodiment of a set of values, and the golden years of Colombian soccer, and represents much more than just being a man. He's a myth."
ALL IMAGES COURTESY OF THE SAN FRANCISCO FILM SOCIETY

Escobars CONT»

everything discussed: the might of Colombia's national team in the run-up to the 1994 World Cup; the sight of Pablo enjoying soccer on both his palatial estate and, incredibly, while incarcerated; the horrific violence that became an everyday occurrence during Pablo's war on Colombia's government.

Obtaining these hours of interviews and footage — only a fraction of which made it into the final cut — posed various challenges. "[Subjects] were reluctant to talk for many reasons: it's taboo; it's often felt to be dangerous still," Jeff says. "So there is fear. And also, it is traumatic to go back and visit those emotions. A lot of people would rather bottle that up. I'm not one to judge because I didn't live during the reign of Pablo Escobar and [anti-Escobar vigilante group] *Los Pepes* in Colombia. But I do believe that expressing that stuff and getting it out can be cathartic."

Culling the archival footage used in *The Two Escobars* took months of plowing through broadcast vaults, the private archives of both Escobars, and films shot by military police and amateur videographers. "We knew it wasn't gonna be as powerful a film, as accessible a film, if we just rooted it in present-day talking head interviews," Jeff says. "We needed to transport the viewer back into that time period. A lot of our decision to tell both the narratives of Pablo and Andrés, and make it bigger than just the ESPN assignment, to make it a theatrical movie, was hanging on whether or not we were able to find enough compelling visuals to create real scenes. We had myself, my brother, and a team of people just going through tapes."

Editing was a monumental task, proving both labor-intensive and emotionally trying. "It was very difficult to whittle down the story," Michael says. "At one point, we had a film that was sort of focused on being the first exposé of this secret world of narco-soccer. We had hours of anecdotes that really blew our minds. We ended up reducing that whole part of the story to what you could call act one of the movie, and that was certainly difficult. You're just sorry to see things go."

Though *The Two Escobars* screened worldwide, not just on ESPN but at the Tribeca and Cannes film festivals, one place it hasn't been seen is, ironically, Colombia. Due to the sensitive subject matter, and objections to the final product by Andrés Escobar's family — who didn't appreciate being associated with Pablo Escobar — "it's been completely censored," Jeff says, noting that he and his brother did not intend to mislead anyone during the filming.

"We always knew it was going to be extremely controversial," Michael says. "I was nervous in terms of what the reactions from Colombians would be, because obviously it's very delicate, very loaded subject matter. There's so much visceral emotion for any Colombian who went through that period of time. Virtually everyone who lived there in the '80s and '90s was touched by that violence."

Though the brothers are disappointed the film hasn't been shown in Colombia, that doesn't mean no Colombians have seen it.

"Everywhere we've shown the film and done a Q&A, there have been Colombians present," Michael says. "That's been a really rewarding experience."

"For Colombians, it's not an easy 100 minutes to sit through," adds Jeff. "But by the end, [the Colombians we've met] do feel that it's an accurate portrayal, that it's balanced journalism, and that the message is an important one about Colombia moving forward. It presents a lot of hope through Andrés' family. That was our goal, to create a portrayal of Andrés that was heroic. We made sure the voice of his family is the takeaway from the movie. I think it couldn't be more clear once you see the film how opposite Pablo and Andrés are in terms of who they are and what they stand for. I hope that Colombians get a chance to see the film because they'll realize that." SFBG

www.the2escobars.com



Oh yeah, and the year's top guilty pleasure? Had to be *Pirahna 3D*. Agree or Ving Rhames will get medieval on your ass.
PHOTO BY GENE PAGE

The reel world

Guardian critics assess a year stuffed with docs (real and faux), sperm, swearing, and horror

By Cheryl Eddy
cheryl@sfbg.com

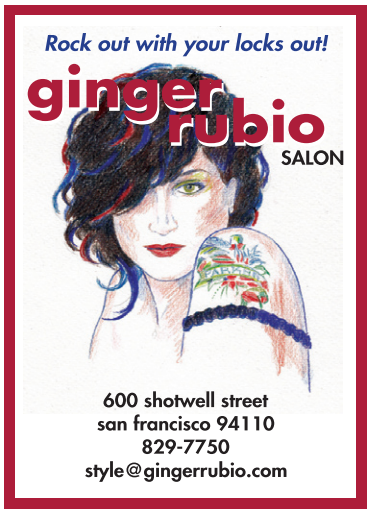
YEAR IN FILM To recap: 2010 was the year Oscar started dipping his golden fingers into the previous year's pot of (mostly forgettable) big releases and fishing out 10 Best Picture nominees. Blue Pandora people were defeated at the podium, though they did leave a cultural stain behind — it's safe to say, for example, that nobody's been styling weddings after *The Hurt Locker*.

Predicting the next Academy Awards class requires looking past 2010's top earners (*Toy Story 3* and *Inception* aside) and focusing on films that pleased both critics and audiences *(The Social Network*, *Winter's Bone*, *Black Swan)* — though if you're in a betting mood, the carefully calibrated *The King's Speech* seems exactly like the kind of movie the Academy will reward over anything achingly contemporary, staunchly gritty, or knowingly out-there. But as any true film fan knows, it's usually not the movies that make the most money, or even win the most awards, that resonate and beg revisiting in the months and years that follow.

The Guardian's annual Year in Film issue takes a look at some of 2010's more notable trends, starring films you liked (*The Kids Are All Right*) and hated (*I'm Still Here*) — and films you wanted to see but forgot about and are now rushing to put on your Netflix queue (*Splice*). (Note: the "you" in the previous sentence is, uh, me.) And since I'm talking in the first person now, let me steer you toward my favorite documentary of the year (and 2010 boasted some great ones, including my second-favorite, *The Tillman Story*), made-for-ESPN tale *The Two Escobars*. I was lured in by heavy advertising during the World Cup — apologies to the Giants, but Landon Donovan's ridiculous game-winner in USA versus Algeria is my pick for sports highlight of the year — and was unexpectedly mesmerized by its tragic story; only later did I learn of the film's San Francisco connection. Read on, and pass the popcorn. SFBG

MORE AT SFBG.COM

Pixel Vision blog: Guardian film critics' top 10s







Past imperfect

Digging through the year in archival footage

By Max Goldberg
arts@sfbg.com

YEAR IN FILM We're all media scavengers now, but archival sounds and images remain a tantalizing lure for both the documentary profile and its surrealistic double, the found footage film. The first repackages capsules of the past while the second hijacks them — different economies of exchange, to be sure, though perhaps less starkly contrasted to those accustomed to hyperlinking their way through the dustbin.

The use of obscure footage as leverage is exceedingly clear in *Jean-Michel Basquiat: The Radiant Child*, a film structured around director Tamra Davis' intimate camcorder interview with the artist in 1985. The close-up portrait gives us Basquiat's sly intelligence, spacey charisma, and tragic oversensitivity to judgment — all to the good, but Davis' inability to reckon with the exchange value of her insider access is disappointing. Selling and chronicling are inextricably linked with the celebrity artist, but Basquiat's early graffiti partner Al Diaz is the only interviewee who addresses the issue of the golden goose frankly.

The Rolling Stones have always excelled at selling themselves, so it's no surprise to see Mick and Keith's executive producer credits on *Stones in Exile*. Fortunately for us, director Stephen Kijack (2006's *Scott Walker: 30 Century Man*) recognizes 1972's *Exile on Main Street* as a masterpiece of vibe and accordingly focuses great attention on the zonked record's mise-en-scène. But the strictly MOR slate of interviewees — alas, no Pussy Galore here — makes the scraps of Robert Frank's long suppressed *Cocksucker Blues* (1972) feel all the more bowdlerized.

The bankable aura of the rarely seen supplants Frank's prickly immediacy, and the dream of a rock 'n' roll cinema is the poorer for it. If it's easier to accept the brief stream of Jonas Mekas' New York City film-diaries borrowed in *LennonNYC*, that's because the footage serves a narrow expositional purpose in establishing the bohemian milieu that John Lennon and Yoko Ono embraced — and also because Mekas is himself interviewed. The PBS-produced doc's failings are the conventional ones, but its archival trove does illuminate Lennon and Ono's creative collaborations, especially insofar as their art hinged upon probing self-consciousness and the redemptive potential of intimacy.

On the other side of the archival aisle, the mad detectives and film theorists who whisper hidden truths in our ears have become increasingly ambitious storytellers. Johan Grimonprez's inventive *Double Take* slips into the realms of the unreal by characterizing the Cold War as a literally Hitchcockian play of ciphers, while Yael Hersonski's *A Film Unfinished* submits an oft-cited, little-understood Nazi propaganda film to ontological deliberation. Adam Curtis introduces his most recent raid of the archive, *It Felt Like a Kiss*, with print titles that speak for all these projects: "When a nation is powerful it tells the world confident stories about the future/ The stories can be enchanting or frightening/ But they make sense of the world/ But when that power begins to ebb the stories fall apart/ And all that is left are fragments which haunt you like half-forgotten dreams."

As with Curtis' earlier multipart films, *It Felt Like a Kiss* registers history as a shifting series of simultaneities and unforeseen consequences. The only slightly tongue-in-cheek cast includes Doris Day, Rock Hudson, Saddam Hussein, Enos the cosmonaut chimp, and everyone above level seven in the CIA. Initially conceived as a multichannel promenade, the film is named for the singularly disturbing pop song Carole King penned for Phil Spector and his Crystals. It's one of four '60s sides Curtis builds out as deeply personal, but emblematic chronicles of anguish and dread (the others are "I'll Be Your Mirror," "River Deep, Mountain High" and "Wouldn't It Be Nice?"). In each case, Curtis surveys the decade's interlocking horror shows with something like poignancy — a new feature of his work.



Andrei Ujica's *The Autobiography of Nicolae Ceausescu* uses masterful editing to illuminate its sinister, buffoonish subject.

Atop all the uncanny déjà vus and dream-life convergences, *It Felt Like a Kiss* also serves up one of the greatest WTF endings in recent memory. After revealing a bunker's worth of government computers (repurposed from Cold War fighting to credit card debt), Curtis cuts to *Pillow Talk* (1959). Doris Day is a vision of contentment going to bed, but then something disturbs her — on the soundtrack, a soaring engine noise is followed by a hard cut to black silence. Amazed at how economically Curtis suggests the coming impact, we cue the sequence up again and let our jaws drop when we see Day's room number: 2001.

To be sure, there's no rule that found footage films must generate conspiratorial heat. Jay Rosenblatt's *The Darkness of Day* materializes a reserved contemplation of suicide using industrial discards — the forgotten nature of these older films itself becoming a token of loss in an elegiac context. Oblique images float upon fragmented suicide stories narrated from many different vantages: near and far, first-person and third, male and female, young and old, anonymous and notable. We hear excerpts drawn from 10 years of a diary of depression, read of an ancient Egyptian's dispute with his own soul, and learn about the first man to jump off the Golden Gate Bridge.

This last story surfaces with a montage of the bridge's construction — a monument, but to what? — and might be read as a critique of *The Bridge* (2006), which unaccountably turned us into voyeurs of suicide. *The Darkness of Day* travels the path of *Night and Fog* (1955), regarding trauma indirectly, as traces and shadows. Industrial footage is not the most obvious resource to make darkness visible, but Rosenblatt's use of mass-produced materials subtly underscore the film's suggestion that while suicide is always discrete and thus unknowable, it is also a social phenomenon.

For a more concrete cultural history glazed with Debordian wit, Andrei Ujica's *The Autobiography of Nicolae Ceausescu* is matchless. After opening with a thoroughly demystified, inquisitorial video of Ceausescu and his wife Elena in 1989 — previously seen in Ujica's 1992 collaboration with Harun Farocki, *Videograms of a Revolution* — we double back to the spectacular public funeral for the Romanian leader's predecessor, Gheorghiu-Dej, in 1965. From here, Ujica proceeds more or less chronologically (and without voice-over) through Ceausescu's decades in power, collecting speeches, press conferences, soft debates, home movies, inspections of factories and construction sites, and trips abroad to Communist countries and Hollywood (a letdown after the stupefying parades in China and North Korea).

One of the director's most cunning insights is that since the totalitarian state stages reality to furnish proof of its own dominion — the problem with measuring *Triumph of the Will* (1933) as documentary — the resulting footage might be considered as if dictated by the leader. But by letting these "autobiographical" materials run at length, Ujica also opens a space for the accidents and lacunae that surely would have been excised from the official record. The fact that it's so easy to imagine the propaganda version of this footage is part of the point: we calculate where the cuts would have been to "correct" Ceausescu's diminutive posture and speechmaking, and in that gap lies much of 20th century history. The closest Ujica comes to giving the game away is when he cuts from one of Ceausescu's baroque rhetorical performance (filmed in black-and-white, as with everything else we've seen up to this point) to his cheating at volleyball in a color home movie. It's a wonderfully rude swipe at rulers everywhere and likely the single most smashing edit of the year. **SFBG**

Get "real"

The Social Network, *Catfish*, and *I'm Still Here* push the boundaries of truth and fiction

By Louis Peitzman
arts@sfbg.com

YEAR IN FILM Despite being a sharp, compelling look at the founding of Facebook, *The Social Network* paints an unrealistic picture of Mark Zuckerberg. No, really. Just ask Mark Zuckerberg.

OK, maybe he's not the most reliable source. In the film, Zuckerberg (Jesse Eisenberg) is an awkward, snotty outcast. By the end, he may be a billionaire, but he's also kind of a friendless loser. Screenwriter Aaron Sorkin has made a point of saying that *The Social Network*'s protagonist is not the real Zuckerberg as much as a fictional interpretation of him. But when the names, places, and events are taken from an allegedly factual account of Facebook's development, how do you separate the truth from the cinematic flourishes?

The easy answer: you don't. The actual Zuckerberg can contest the version of history that *The Social Network* presents, with Zuckerberg borrowing his idea from the Winklevoss twins (Armie Hammer) and eventually screwing over his best friend and cofounder Eduardo Saverin (Andrew Garfield). But Zuckerberg can't change our viewing experience. He can't — no matter how many billions he has — erase *The Social Network* from existence. With conflicting versions of reality, it's up to us to pick and choose what we believe.

For those of us who have spent the last several years of our lives on Facebook — we millennials who came of age along with the Internet — separating fact from fiction is nothing new. Online social networking has long been associated with deceit. We create profiles that reflect the best version of ourselves. Sometimes we create profiles that have very little bearing on reality at all. It seems appropriate that a film about Facebook would generate a controversy over truth. Because sure, there's a good chance the buxom blonde you're chatting with is who she says she is — but it's just as likely that you've been *Catfish*-ed.

Not familiar with the term? Fair enough; it's relatively recent. *Catfish* refers to the film of the same name, a documentary in which filmmakers Henry Joost and Rel Schulman follow Schulman's brother Nev through an online relationship. "Don't let anyone tell you what it is," the film's poster warned. At this point, you either know or you don't care, so I'll throw caution to the wind (in other words, spoiler warning): Megan, the girl Nev falls for, turns out to be a complete fantasy. The mastermind behind this complex Facebook deception is Angela, a lonely less-than-knockout with a vivid imagination and access to the Internet.

The Social Network may be "the Facebook movie," but *Catfish* is perhaps the best reflection of social networking that any film has yet to offer. *The Social Network* speaks in broad strokes and metaphors. Zukerberg can't connect with the real people around him, so he invents a new method of interaction. Software that should, ideally, bring us all together actually pulls us apart. But *Catfish* pushes past the theoretical to the kind of real-life Facebook experience a fictional feature like *The Social Network* can't replicate.

That is, if you believe *Catfish* itself to be true. As soon as the documentary was screened at the Sundance Film Festival, disbelieving critics and audience members loudly proclaimed it to be fake. I can understand the impulse to dismiss it; the story progresses with all-too-convenient twists and turns. The characters' reactions often feel unbelievable. And the fact that the filmmakers were already documenting Nev's life — isn't that a little too good to be true?

I actually choose to take *Catfish* at face value. I've encountered enough Facebook trickery on my own to know that people with too much time on their hands will go to great lengths to deceive. Stranger things have happened than one underappreciated mom creating an elaborate fantasy world. But as is the case with *The Social Network*, I'd argue that the reality is somewhat beside the point. Our viewing experience is what counts. Our perception of these films — our interpretation of the truth — is something no one can contest.





Justin Timberlake and Jesse Eisenberg (top), playing Sean Parker and Mark Zuckerberg, offer one possible version of Facebook's origin story in *The Social Network*. Below, Joaquin Phoenix subverts his movie-star image in faux-doc *I'm Still Here*. | *THE SOCIAL NETWORK* PHOTO BY MERRICK MORTON; *I'M STILL HERE* PHOTO COURTESY OF MAGNOLIA PICTURES

Then what of the documentary we know to be fake? *I'm Still Here*, Casey Affleck's look at Joaquin Phoenix's foray into hip-hop, was revealed to be a hoax long after most people had already reached that conclusion. Why should we have ever believed that Phoenix had essentially lost it and given up on acting? We saw the viral video of his disastrous appearance on *The Late Show With David Letterman*. We read all the gossip blogs attempting to dissect Phoenix's bizarro behavior. ("What is he *on*?") But we know better than to take anything at face value. We've been *Catfish*-ed before.

"But wait!" you protest. "I thought truth wasn't the point." I did say that, and thanks for paying attention! Here's the thing: fact or fiction, *The Social Network* and *Catfish* succeed as films. *I'm Still Here*, not so much. The Affleck-Phoenix collaboration is a failed experiment that does inspire some discussion but certainly not the kind it was aiming for. It's a half-baked satire on Hollywood, born from the misguided notion that acting like an asshole is inherently funny. Critics and audiences didn't reject *I'm Still Here* because it wasn't true, they rejected it because it's really, really shitty.

In a Facebook era, we are all uniquely able to choose how best to represent ourselves. These films rest on how they've been received, not on the questionable truth behind them. It's about putting your best foot forward, whether that's as whiz kid Mark Zuckerberg or Catfish's impossible princess Megan Faccio. And let's face it: no one wants to get poked by bearded freak show Joaquin Phoenix. SFBG

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Rate irate

Confidential to the Motion Picture Association of America: F-U

By Dennis Harvey
arts@sfbg.com

YEAR IN FILM "Bloody bugger to you, you ... beastly bastard. Shit. Shit shit shit shit shit shit shit. F-fornication. Fuck. Fuck fuck fuck fuck and fuck. Fuck, fuck, and bugger. Bugger, bugger, buggety buggety buggety fuck. Fuck ass. Balls! Balls! Fuckety shit. Shit, fuck and willy. Willy, shit and fuck, and ... tits."

The above is, in toto, the reason why *The King's Speech* — a movie that might very well turn out Oscar's idea of this year's Best Picture next February — is rated R. This childish explosion of potty-mouth is coaxed from England's future king (Colin Firth) by his speech therapist (Geoffrey Rush) to demonstrate that the former's crippling stammer flies away whenever he's unself-consciousness enough to cuss a bit. It's a comic moment (one of few, and perhaps the film's highlight in general) that, by reducing the words to sniggering playground naughtiness — this king is, after all, in a state of arrested development — robs them of any genuine scatology or shock value. They're just words.

But those words (give or take a few fucks and shits — only the MPAA can or would bother to count every rapid-fire cuss) were still enough to get this otherwise very chaste, polite *Masterpiece Theatre* exercise classified with *Saw 3D* and *The Human Centipede* as viewable by minors only with parental accompaniment. Not that many teens are likely to be lining up for *The King's Speech* — certainly far fewer than saw *Saw 3D* with or without adult chaperoning. But really, *this* is what they need protecting from?

This was a year in which the usual grousing undercurrent about arbitrary ratings-board standards started to seep overground. There were small hubbubs about two excellent documentaries, *The Tillman Story* and *A Film Unfinished*, getting R's due to cursing on one hand and nudity (among Nazi concentration camp inmates) on the other. In both cases prudishness means these searing indictments of historical wrongs probably can't be used for classroom educational purposes.

A larger controversy surrounded *Blue Valentine*, the acclaimed indie feature slapped with an NC-17 for a sex scene so subversive that no one who saw the film at Sundance could recall it; the MPAA rating mystified many. Turns out the scene in question is a happy flashback in this slow-agonizing-death-of-a marriage portrait, with Michelle Williams' thrusty body language expressing clear enjoyment of Ryan Gosling's mouthy activities downtown. Nonetheless, there's nothing more explicit displayed than the outside of her thighs — as one colleague put it, "I've seen more of Britney Spears on the Internet." The drama's sobriety and its awards momentum finally won a rare MPAA reversal on appeal, reducing its rating to R.

But the case still underlines the injustice of our current system. As Kirby Dick's *This Film Is Not Yet Rated* pointed out in 2006, as a tool of the Hollywood mainstream the MPAA routinely judges independent films more harshly than major studio releases. It also exercises double standards when it comes to gender nudity and gender-preference sexuality, and most crucially continues to heighten the American morality gap between depictions of sex and violence.

These complaints have prompted some vague hints of change afoot, albeit more toward hitting torture-porn horror harder than lightening up on the birds 'n' bees. In any case, it's difficult to be very hopeful: for every progressive cultural step forward these days, there seem to be two Tea Party dance-steps back. It was announced earlier this month that Christian pastor and cable honcho Robert H. Schuller had contracted to broadcast G-rated versions of movies like the original *Alien* (1979) and *Predator* (1987). OK, so they'll have bad language and explicit violence removed; but even these eviscerated edits will still offer entertainment predicated on the horrific (if now nongraphically suggested) murders of humans by icky monsters. Giving kids nightmares is more godly (and provides a more "positive message," per the Rev. Schuller) than showing them (God forbid) a nipple.

Such hypocrisies run rampant in U.S. entertainment and society in general. Media outlets generally refuse to advertise NC-17 films, giving them and their modicum of sexual explicitness the commercial kiss of death while most kids freely access porn online. Screen violence grows ever more desensitizing; explosions of cars, buildings, entire cities, or planets are viewed as harmless while anything truly unpleasant enough to act as a deterrent sparks outrage. (By now the escapist *Saw* and *Hostel* movies get shrugged at, whereas the recent *Killer Inside Me* remake offended many because its protracted scenes of domestic violence were realistically painful to watch.)

Penises are now OK in small doses, albeit only in the clownish contexts of *Forgetting Sarah Marshall* (2008), *Observe and Report* (2009), etc. Ironically, any time sex is taken seriously, sans juvenile humor or lurid "erotic-thriller" type judgment, it becomes unfit for allegedly innocent eyes. *Blue Valentine*'s good sex, and subsequent bad breakup sex, disturbs the MPAA because it is all too real-world relatable in both its pleasure and fallibility, something you won't often find in porn, either.

The logic gap grows ever more ridiculous even as our culture wars' battle lines harden. Imagine a Palin White House two years hence, presiding over a land in which sex education is nonexistent, abstinence clubs are the new Honor Society, and teenage pregnancy rates skyrocket. When in doubt as to the nation's course, say grace, then settle down to dinner with the kids as you watch a "clean" tube edit of something like 1995's *Braveheart*, its medieval spears through the chest trimmed but that humorous throwing of a prince's homosexual BFF from the castle tower left intact. Then drift off to slumberland, family values affirmed. SFBG



Colin Firth stars as King George VI — hobbled by a stammer that vanishes only when his language is angry or blue — in *The King's Speech*. | PHOTO BY LAURIE SPARHAM

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Babes in bondage

Or, 2010's perfection-pursuing fatal femmes

By Michelle Devereaux
arts@sfbg.com



Mommie dearest: failed ballerina Erica (Barbara Hershey) is just one of the demons haunting Nina (Natalie Portman) in *Black Swan*. PHOTO BY NIKO TAVERNISE

YEAR IN FILM 'Tis the season to dismantle. For us film critic types, that means picking over the past year's movie offerings with the ill-advised intensity of Natalie Portman working a hangnail in *Black Swan*. (That scene was so gross, yes?)

Speaking of sadomasochistic tendency (and La Portman), 2010 saw an intriguing mini-trend in psychological horror, most exemplified by a trio of films: Vincenzo Natali's riotous sci-fi cheesefest *Splice*, Mark Romanek's austerely devastating *Never Let Me Go*, and Darren Aronofsky's aforementioned phenom *Black Swan*. Superficially, these movies couldn't be more different. *Splice* is an homage to B exploitation and Cronenbergian body horror; *Never Let Me Go* is a pedigreed adaptation of a dead-serious study of emotional subtlety and *Black Swan* is a grandiose, visually exhilarating spectacle, not to mention one of the weirdest films ever to likely get an Oscar nod.

Dig a little deeper (perhaps with Winona Ryder's *Black Swan* nail file?) and some surprisingly similar themes, motifs, and motivations become clear. This new breed of female-centered "body horror" challenges certain well-worn horror tropes, whether intentionally or not, along with the subject-object relationship of women in movies in general. And while female body horror is certainly nothing new (vaginas with teeth, anyone?) these movies do offer a refreshing new spin.

Genetic clones, genetic hybrids, and guano-crazy ballerinas, the female characters in these films exemplify the idea of the "other" superficially, but also collapse the traditional idea the "monstrous feminine." Even if we aren't meant to identify with them in totality, their terror is still *our* terror, not some janky Freudian nightmare of their otherness and our supposed repulsion to it. This kind of female subject-object horror revisionism has been seen before — Georges Franju's 1960 French quasi-surrealist masterpiece *Eyes Without a Face* and the raucous little Canadian cult indie *Ginger Snaps* (2000) come to mind — but it hasn't punctured mainstream Hollywood film in quite this way before.

All three movies work off the principle relationship of the matriarch and her offspring: Elsa (Sarah Polley) and Dren (Delphine Chaneac) in *Splice*; Nina (Natalie Portman) and her mother (Barbara Hershey, her plastic surgery–pummeled visage unintentionally representing the concept of "face horror") in *Black Swan*; and Miss Emily (Charlotte Rampling) and later Madame (Nathalie Richard) and Kathy (Carey Mulligan) in *Never Let Me Go*.

Black Swan goes so far as to encourage a curiously gender-flipped Oedipal reading of Nina's relationship with her (s)mother, who feverishly paints portraits of her daughter while Nina slaves away at ballet practice. Indeed, the movie's true WTF moment comes when, at the behest of her tyrannical director Thomas (Vincent Cassel), Nina masturbates, almost violently so, until she realizes that her mother is watching her from the bedroom corner.

From her raw, toe-shoe ravaged feet to her undernourished frame to the intermittent appearances of blood oozing from imaginary sores, Nina experiences physical and psychological disturbances that lead to an eventual complete breakdown and physical metamorphosis in the classic body horror tradition. "I wanna be perfect," she laments. That desire for perfection ultimately manifests itself in the masochistic self-infliction of physical pain to achieve transcendence. It's a subject Aronofsky mined to great effect in his last film, 2008's *The Wrestler*.

Psychological and physical metamorphoses are rampant in the movie, characterized by Nina's overly precious pink butterfly wallpaper and Thomas' uber-masculine Rorschach blotter–inspired living room. In a motif most reminiscent of David Cronenberg's *The Fly* (1986), Nina begins to see nonhuman physical transformations in

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Curious half-siblings Laser (Josh Hutcherson) and Joni (Mia Wasikowska) meet their semi-freaked out, semi-jazzed father (Mark Ruffalo) in *The Kids Are All Right*. | PHOTO BY SUZANNE TENNER

Baby daddy drama

Parsing 2010's bumper crop of sperm donor comedies

By Kimberly Chun
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YEAR IN FILM Who's your daddy? That tired line was more relevant ever in 2010, as big screens saw a firming trend in sperm-donor comedies. These films have attacked so-called family values from a much more commonplace front. After all, artificial insemination is an everyday occurrence. Thousands of multiple births happen in this country every year — according to the Centers for Disease Control and Prevention, there were almost 6,000 triplet births in 2007 — for mothers who are increasingly older and unmarried, and a good many of the multiples result from assisted reproductive therapies such as artificial insemination.

Many a hand has been wrung, historically, over the impact of childbearing among unmarried women: the CDC report's author cites concerns about family structure and the economic security of children, stating that single moms have more limited financial resources than married breeders. But then what to make of such 2010 comedies as *The Kids Are All Right*, *The Switch*, and *The Back-up Plan*? — not to mention the small-screen tabloid shenanigans of Octomom and the arti-insem antics of the Gosselin family?

Coming on the heels of *Baby Mama* (2008), which saw two women surmounting class barriers to bond over surrogacy, and welfare-sploitation drama *Precious* (2009), which included possibly the most nightmarish single mom ever, 2010's unmarried, artificially inseminated cinematic moms tellingly embody the idea of choice — though the repercussions of their decision to have a child by either an unnamed baby daddy or a known, accomplished stud donor, are still considered the stuff of laughs, both realistic and aspirational.

While *The Back-Up Plan* rings as the most by-the-book, tepid rom-com of the lot and *The Switch* feels like a curveball, focusing more on Jason Bateman's drunken DNA switcheroo and his resulting sad-faced and neurotic offspring (implying a kind of ambivalence

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Babes CONT»

the form of scratches that elicit bristle-like feathers on her back, much in the same way *The Fly*'s Seth Brundle grew coarse insect hairs as he slowly morphs into "Brundlefly." Nina finally asserts her sexual independence by absorbing her "black swan" by way of sexually demonstrative doppelganger, Lily (Mila Kunis). In the process, she becomes something all-powerful and completely unknowable, achieving total perfection. She also ceases to be human.

Transcending the entrapment of biology plays a major role in *Splice* and *Never Let Me Go* as well. In *Splice*, Dren's jacked-up DNA is a source of fear and revulsion to Elsa's husband and coresearcher, Clive (Adrien Brody), and she is held captive while they study her in their pursuit of greater scientific truth. But her creator-mother can't help but delight in her otherness, which mirrors her own in some perverse way. She even insists that Dren, who resembles something akin to a beautiful chicken-alien-minotaur, is "perfectly formed." The moment Dren reveals her magnificent wings for the first time (wings *she* didn't even know she possessed) recalls Nina's crazed transformation in *Black Swan*. Both characters eventually embrace their outsider status, although it's hard to say if it really works out for either of them. (Baby steps.)

Officially, *Never Let Me Go* isn't really a horror film, but more of a Merchant Ivory–style sci-fi. In addition to being an exercise in stylistic restraint and melancholy, Romanek's film is an affecting, straight-faced mediation on life and loss. But its core conceit can easily be read as a story of body horror as well. Kathy, the pretty, waifish clone-girl at the center of the narrative, grows up at a genteel English boarding school called Hailsham, a place she finds as warm and nurturing as the womb. But it's also a place from which there is no escape. By virtue of her very birth, Kathy is bound by a grisly obligation, metaphorically and literally: eventually her body will be dismantled bit by bit, her organs redistributed, so that in her death (or "completion," as its dubbed in a kind of gentle Newspeak) "real" people may live.

But her body's eventual betrayal is not Kathy's ultimate source of horror. Her true other-ness isn't represented by physicality, but by spirituality: like all her fellow clones, she must question the very idea that she is human, what it means to be human, and whether or not she even possesses that supposed essential blueprint, a soul. The audience shares Kathy's existential horror at that most inner fear. Eventually, though, it's virtually impossible to not acknowledge what makes Kathy, like Nina and even Dren, so potently human. Their humanity, of course, is *in* their very imperfection. Nobody's perfect, except for maybe that little spitfire Natalie Portman. At this point, I think it's safe to say she's at least better than the rest of us. **SFBG**



Forever young: Ruth (Keira Knightley) and Kathy (Carey Mulligan) in *Never Let Me Go*. | PHOTO BY ALEX BAILEY

Baby Daddy CONT»

about artificial insemination), the best of the bunch is *The Kids Are All Right*. Grounded and realistic, the dramedy is confident enough to leave a few loose ends dangling, to give the power to the fruit of those supposedly unnatural unions. Just one teensy step beyond gay marriage, gay parenting in *The Kids Are All Right* is normative, even bourgeois, with one mom, Nic (Annette Bening), working as a doctor and the other, Jules (Julianne Moore), a stay-at-home searching for herself.

As open-minded as the narrator of the Who song that gives the film its title, kids Joni (Mia Wasikowska) and Laser (Josh Hutcherson) are piecing out their identities, in part by independently searching out their biological donor dad Paul (Mark Ruffalo), in part by making some very adult decisions about whether they want to have a relationship with him and whether they can trust him. Eons away from the classic messed-up single-mom offspring, Joni and Laser turn out to be more psychologically on-point and morally centered than their moms or bio pop Paul, a feckless Peter Pan charmer ready to jump into the family that life has presented him but irresponsible and thoughtless when it comes to embarking on an affair with Jules.

The painfully transparent, slowly-evolving hurt look on Nic's face when she realizes the two are sexually involved turns our sympathies around to the side of the mom saddled with the bad cop-disciplinarian role, the uptight one seemingly at odds with the kickback California sunshine. A recent bitter, real-life custody battle between a U.K. lesbian couple and their sperm donor hasn't sorted out quite so well. Family apparently has its limits — and its moments of forgiveness. The 1970s and '80s TV and musical clans — à la the bunches Brady, Partridge, and Osmond — may have pushed a semi-subtextual message about togetherness in the face of social and generational upheaval, but these women and their kids are still working it out as they go. **SFBG**

Boogie blows up

SF's spray can maestro takes Berlin — but what about those 500,000 euros?

By Caitlin Donohue
caitlin@sfbg.com

CULTURE "It was an honor to be a part of history. The rest is history." Spray paint artist Chor Boogie (www.chorboogie.com) is hanging out amid spurts of December rain in Clarion Alley, standing before his mural debut in the heralded Mission community art space. But he's talking about a different piece, on a different chunk of creative community, in a city halfway around the world: *The Eyes of the Berlin Wall*, which Boogie painted on an actual section of the Berlin Wall and was reported to have sold for 500,000 euros this fall.

The real story is a bit more complicated — and perhaps speaks to the uncertain position in which street art finds itself. After all we're at the close of a few years of pop culture reascendance during which Banksy made a stencil art photographer of every major city tourist and that are ending with Brazilian muralist Blu's commission of a massive mural facing a World War II memorial by Los Angeles' Museum of Contemporary Art that was subsequently whitewashed when he painted a wall of coffins draped with dollar bills.

What is street art's role today? A form once used by inner city youth to reintroduce their stifled voices into their surroundings is now heralded in the upper echelons of the art world and hipsterdom alike. Still, many so-called street artists are getting stuck in stale, reductive modes of being presented to the public — stale because many do public art as a form of getting known, fluidly moving back and forth between the corner and the gallery. What are we to call these artists?

I know one name for them: Chor Boogie. After a tough youth spent tagging in San Diego, Boogie , borne on the wings of a technique and style that pushes the capabilities of the aerosol can (he never paints without it) has achieved artistic notoriety. His low pressure, inverted style of spraying and rejection of stencils and other tools gives birth to kaleidoscopic psychoscapes — but why don't we let Boogie describe Boogie?

"A surrealistic expressionism of a street romantic voodoo. Emotional landscapes of a melodic symphony through color therapy — that's my style in a nutshell," he tells me, pointing up at the twisted face-in-purgatory that he recently completed in Clarion, a piece that extends a full foot above the boundary delineated by the alley's mural collective and onto the high priced condo above.

Boogie has painted at the Beijing Olympics, done portraits for Hugh Hefner and Jay-Z, has



Chor Boogie painted on a piece of the Berlin Wall and captured the German art world's attention — to the possible tune of 500,000 euros. | PHOTO BY PETER GESIERICH

vast, stained glass-cosmos murals all over town, and gallery shows up and down the coast. His name gained widespread recognition when some kids tried to steal a few of his cans while he painted a Market Street mural in late 2009. He chased them into a dark alley and was stabbed twice. "I didn't feel it at all because I was drawing," he says, despite one wound landing an inch from his lower intestine.

His distinctive style may have been what drew the fateful attention of Patrice Lux at Berlin's Stroke Urban Art Fair. For two days, the German art collector had scrutinized Boogie while painting at his festival booth. Boogie had no idea who the guy was. "He was studying my every move — finally, he walked up to me, asked me what my name was, and asked me if I'd like to paint the Berlin Wall. He took me up to his studio and he had a piece of the wall with Michael Jackson painted on it. I was like, 'You want me to paint over that? Because I will!' I think he thought it was kind of cool to have an American artist painting over this American pop star."

Boogie was signing up to paint on a piece of graffiti history. When first erected, artists came from around the world to cover the western side of the wall in color, often working under the ominous gaze of East Berlin patrollers who kept the eastern surface sterile. "Artists risked their lives painting that wall. You went there at night and painted quickly," says James Prigoff, an international street art photographer.

But by his visit in 1985, Prigoff was underwhelmed by what he saw. "It had become a funny zoo," he remembers, tourists gawking at East Berliners and tagging the wall with shoutouts to relatives in Des Moines.

Although Keith Haring and Quick subsequently created memorable pieces on the wall, Prigoff thinks the site's sociopolitical significance has shrunk. "Chor Boogie is a great artist, he deserves all the attention he gets. But [his painting on the wall] doesn't do anything for me in the context of art. There are a lot of walls in the world, and that's just one of them."

Not everyone agrees. Lux tipped off Die Bunte Zeitung, one of Berlin's major newspapers, that he would be looking for 500,000 euros for the piece of the wall Boogie had painted — dwarfing sales of individual wall pieces in the past. The day after the article ran, they had an offer. The piece still wasn't finished. After that, Boogie had an audience of 100-plus people watching him complete his cash cow.

Back in San Francisco among the streets he's helped to make more beautiful, Boogie's not sure what's going on with the deal — and perhaps almost as important, all that cash — vagaries of "contracts and commissions," he says. Improbably, he's washing his hands clean of the matter, for now.

"What's the next one?" He smiles, possibilities dancing across his face. "The Great Wall of China!" He's joking, but the future for Boogie — and street art in general — will invariably include larger canvasses. SFBG

CHOR BOOGIE'S URBAN OSMOSIS NYE OPENING PARTY
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• Ayla Nereo
• Kate Kilbane & the Cellar Doors
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Hittin' the good stuff for New Year's Eve: Los Rakas (left) heat up Club Six and jazz chanteuse Kim Nalley rules the Rrazz Room.



Spank it

By Marke B.
superego@sfbg.com

SUPER EGO Dear Baby New Year, can you cut up a lot more lines of that fantastic 2010 stuff? Local nightlife and dance music was off the hot hooker. And if the phalanx of shindigs piled up for New Year's Eve is any indication, there's a glitter-canon's worth of glee to come. Below are my favorites, check 'em out. Thxy! Love, Marke B. (P.S. Er, one more thing ... you've got a little VCR on your leftie. Kids these days!)

1984
The long-running (as in almost 20 years!) retro '80s party is playing host to a free flashback at Mighty, in appreciation of, well, everything '80s. DJs Dangerous Dan and Skip play all the faves and waves.
9 p.m.–2 a.m., free. Mighty, 119 Utah, SF. www.mighty119.com

BOOTIE NYE
The outrageous mashup club teams up with Mezzanine to present this bonkers night, with DJs Adrian and Mysterious D, live band Smash-Up Derby, French rapper Grandpamini, upstairs room by Brass Tax, pirate balloon drop, and much more.
9 p.m.–late, $20–$40. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

COUNTDOWN
Get down with a rockin' reggaeton, hip-hop, and reggae new year fiesta at Club Six, with the awesome Los Rakas live (seriously, those guys are dope), Jah Warrior Shelter Hi-Fi, the Coo-Yah Ladeez, Mr. E, and more to fill all three dance floors.
8 p.m.–4 a.m., $10. Club Six, 66 Sixth St., SF. www.clubsix1.com

15TH ANNUAL COMEDY COUNTDOWN
Yuck up your new year with super-hip (and mostly cute!) comedians Charlyne Yi, the Sklar Brothers, Shane Mauss, Nick Thune, Christina Paszitsky, and a ton more. Hilarious balloon drop!
9:30 p.m., $60–$120. Palace of Fine Arts, 3301 Lyon, SF. www.ticketmaster.com

ICEE HOT NYE
Get down and wobbly as the city's best showcase for grimy-funky new musical styles brings in the new year with London's Bok Bok and Ramadanman, DJs Disco Shawn, Ghosts on Tape, and Rollie Fingers.
9 p.m., $15–$20. Elbo Room, 647 Valencia, SF. www.elbo.com

KIM NALLEY
The incredibly gifted and hot-to-trot jazz chanteuse will "Let the Good Times Roll" with two smokin' shows on New Year's Eve at the wondrous Rrazz Room at Hotel Nikko. Just watch Ms. Nalley go!
7:30 p.m. and 10 p.m., $35.
Rrazz Room at Hotel Nikko, 222 Mason, SF. www.therrazzroom.com

LEXINGTON CLUB NYE
Spend the eve getting down with the coolest dykes on the planet (and the ladies who love them). DJs DURT and Pony Boy rock the tables, Aimee and Chandra host. Free glass of champers from 8 p.m.-9 p.m.!
8 p.m., free. Lexington Club, 3464 19th St., SF. www.lexingtonclub.com

LOOSE JOINTS NYE
The awesome funky Friday weekly party with DJs Tom Thump, Damon Bell, and Centipede is a top choice for those looking to get down.
9 p.m., $10. Make-Out Room, 3225 22nd St., SF. www.makeoutroom.com

POWERHOUSE NYE
Showering go-go boys! Muscular bartenders serving it up stiff! Yep, you're at the Powerhouse, spraying your man-champagne into 2011, with DJ DAMnation and a $100 wet towel contest. (free towel check!)
10 p.m., $10. Powerhouse, 1347 Folsom, SF. www.powerhouse-sf.com

ROLLER DISCO
Shrug off the pressure of having to skate off to a hundred other parties and roll to some new wave and disco jams sprinkled with a little Burning Man fairy dust. The Black Rock Roller Disco crew hosts.
8 p.m., $10. CellSpace, 2050 Bryant, SF. www.cellspace.org

SOME THING NEW
Some Thing, the weekly Friday night theatrical drag extravaganza (always full of hot altqueers), comes up with something special — drag goddess Juanita More takes the turntables with Sidekick and Stanley Frank to turn you out.
10 p.m., $10. The Stud, 399 Ninth St., SF. www.studsf.com

SUNSET AND HONEY
Two of the city's smartest house and techno collectives, Honey Soundsystem and Sunset, join forces at the awesome new Public Works, with special guests Kim Ann Foxman of Hercules and Love Affair and Tim Sweeney of Beats in Space.
9 p.m.–5 a.m., $30. Public Works, 161 Erie, SF. www.publicsf.com

TRANNYSHACK NYE
Good lord — Heklina and her cray-cray drag queens are teaming up with circus-themed party Big Top to wrestle 2010 out the door. Look out, shoulder pads! Tons of performances, Ejector live, and DJ Omar.
9 p.m.–3 a.m., $20. DNA Lounge, 375 11th St., SF. www.dnalounge.com SFBG

MORE AT SFBG.COM

Peep our complete list of NYE picks at www.sfbg.com/NYE2011



Lavay Smith rocks Bimbo's 365 Club on New Year's Eve with her Red Hot Skillet Lickers.
PHOTO BY KATHRIN MILLER

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 29

ROCK/BLUES/HIP-HOP

Adam Hodani Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.
Harvey Mandel Biscuits and Blues. 8 and 10pm, $18.
Persephone's Bees, Marc and the Casuals, Virgil Shaw with Peacock Gap and the Wagoneers Hemlock Tavern. 8:30pm, sliding scale or bring canned food for the SF Food Bank.
Professor Gall, Thrillouette, Slow Poisoner Grant and Green. 9pm, free.
Tubes Yoshi's San Francisco. 8pm, $26.
Victims Family, Schlong, Crosstops Elbo Room. 9:30pm, $10.
X, Ray Manzarek Slim's. 8pm, $31.
Yellow Dress, Alright Class, Wolf Larsen Bottom of the Hill. 9pm, $8.

JAZZ/NEW MUSIC

Gaucho, Michael Abraham Amnesia. 7pm.
Kim Nalley Rrazz Room. 8pm, $35.
Michael Parsons Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Sam Reider Coda. 7pm, $7.
Tom Shaw Trio Martuni's, Four Valencia, SF; www.dragatmartunis.com. 7pm. With guest Jennifer Ekman.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Future Night Knockout. 9pm, $6. Chillwave, dubstep, electro bangers, and more with DJs Danny Glover, Mike Stasis, J. Kick, and the Pope.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, $5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
Red Wine Social Triple Crown. 5:30-9:30pm, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, $5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 30

ROCK/BLUES/HIP-HOP

La Corde, Face the Rail, Cat Party Hemlock Tavern. 9pm, $6.
Dizzy Balloon, AB and the Sea Rickshaw Stop. 8pm, $14.
Economen, Hormones, Myles Cooper Bottom of the Hill. 9pm, $8.
Rick Estrin and the Nightcats Biscuits and Blues. 8 and 10pm, $20.
Further Bill Graham Civic Auditorium, 99 Grove, SF; www.ticketmaster.com. 7:30pm, $45.
Home Alones Knockout. 9:30pm. Live music plus a screening of *Home Alone* (1990).
Kacey Johansing, Rad Cloud, Sparrowsgate Amnesia. 9pm, $7.
Little Hurricane, Midnight Sun, Scott Gagner Red Devil Lounge. 8pm, $6.
Opt Out, Death First, Homeowners, Neighborhood Brats, Cutter Sub-Mission, 2183 Mission, SF; www.sf-submission.com. 9pm, $6.
Slip, Nathan Moore Café Du Nord. 9pm, $30.
Troublemakers Union Velma's Jazz and Blues Club, 2246 Jerrold, SF; (415) 824-4606. 7pm.
Zongo Junction, Turkuaz Slim's. 9pm, $13.

JAZZ/NEW MUSIC

Stephen Lugerner Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Kim Nalley Rrazz Room. 8pm, $35.
Dianne Reeves Yoshi's San Francisco. 8pm, $45.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, $10. DJs Pleasuremaker and Señor Oz with guests See-I spin Afrobeat, tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Erica Jayne Crib, 715 Harrison, SF; wwwthecribsf.com. 9pm.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Nightvision Harlot, 46 Minna, SF; (415) 777-1077. 9:30pm, $10. DJs Danny Daze, Franky Boissy, and more spinning house, electro, hip hop, funk, and more.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.

FRIDAY 31

ROCK/BLUES/HIP-HOP

Dresden Dolls, Pomplamoose Warfield. 9pm, $38-50.
Further Bill Graham Civic Auditorium, 99 Grove, SF; www.ticketmaster.com. 7:30pm, $65.
John Lee Hooker, Jr. Biscuits and Blues. 8 and 10pm, $60.
George Lacson Project, DJ Malcolm Marshall Union Room (upstairs from Biscuits and Blues). 9pm, $15.
Growlers, Gantez Warrior Hemlock Tavern. 9pm, $15.
Chris Isaak Fillmore. 9pm, $85.50.
Mo'Fessionals, Limbomaniacs, Adam Lesher Band Slim's. 9pm, $45.
Nerf Herder, Hooks, Sassy!!! Bottom of the Hill. 10pm, $25.
Rebirth Brass Band, New Orleans Klezmer Allstars Independent. 9pm, $85.

CONTINUES ON PAGE 26 ››







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FRI Dec 31 9pm, $15	NEW YEAR'S EVE BASH WITH THE GROWLERS, GANTEZ WARRIOR, $15 ADV. TIX NOW ON SALE
SAT Jan 1 9pm, $7	AVON LADIES, Dry Rot, Elders, Ecoli
SUN Jan 2 9pm, FREE	DJ AUSTIN (SAVIOURS)
MON Jan 3 10pm, FREE	PUNK ROCK SIDESHOW
TUE Jan 4 9pm, $6	BONELESS CHILDREN FOUNDATION, Il Gato, My Second Surprise
WED Jan 5 9pm, $6	ASH REITER, The Pentades, Thralls

UPCOMING: MEGAFAUNA, SPACE VACATION, HOUNDS & HARLOTS, GRASS WIDOW, THE BABIES, FOREIGN OBJECTS, ROOFTOP VIGILANTES, GESTAPO KHAZI

www.hemlocktavern.com

FRI/31

ROCK/BLUES/HIP-HOP

CONT››

Slackers, Boss 501 Great American Music Hall. 9pm, $35.
Sonny and the Sunsets, Fresh and Onlys Amnesia. 9pm, $20.
Surprise Me Mr. Davis, Big Light Café Du Nord. 9:30pm, $50.

JAZZ/NEW MUSIC

Kim Nalley Rrazz Room. 7 and 10:30pm, $60-135.
Rayband, 8 Legged Monster Coda. 6 and 9pm, $25.
Dianne Reeves Yoshi's San Francisco. 8 and 10pm, $50-100.
Lavay Smith and Her Red Hot Skillet Lickers, Casino Royale, Mr. Lucky and the Cocktail Party featuring Ralph Carney Bimbo's 365 Club. 8pm, $60.

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a group show celebrating our creative friends, family and favorites
FRIDAY, DEC. 31
BETTER OFF NEW YEARS
9:00pm-2:00am
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AN EPIC 80'S NEW YEARS EVE EXPLOSION
presented by
Chillin' Productions & Barracuda

Performance by
NOTORIOUS
totally rad 80s tribute band in one room.
SUPER AWESOME DJS
in the other. Bring on 2011!

Minna NYE is CRAZY for Free Perks.
Here's what you get with your ticket! Tickets will include complimentary amenities: Hosted Bar (all beverages included with ticket price), Free Photobooth, Midnight Champagne Toast, Live Burlesque NYE, Countdown, 2 Dance Floors, Live Band, Awesome 80s DJs, Laser Light Show, Balloon Madness, Free Hair & Makeup Transformation Station, and Plush Lounge Areas.
Also Available on Request: VIP Seating.

FOLK/WORLD/COUNTRY

"Hillbilly New Year's Eve" Plough and Stars, 116 Clement, SF; (415) 751-1122. 9:30pm, $10. With the Earl Brothers.
Mucho Axe, Big Tings 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, $15.
"New Year's Eve Carnaval" Peña Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 7 and 8:30pm, $99-125. With Fogo Na Roupa, Fito Reinoso, and more.

DANCE CLUBS

Blow Up New Year's Eve Kelly's Mission Rock, 817 Terry Francois, SF; www.blowupsf.com. 10pm, $18. Electro party with DJs Jeffrey Paradise, Eli Glad, and more.
Cockblock NYE 2011 Rickshaw Stop. 9pm, $20. With Natalie Nuxx, DJ China G, and host the Gaysha.
Countdown San Francisco 2011 Impala, 501 Broadway, SF; www.impalasf.com. 8pm, $59. Two levels of music, including hip-hop, top 40, old school, and club hits.
11: SF's Longest New Year's Eve Celebration Factory, 525 Harrison, SF; (415) 339-8686. 8pm. Massive electronic music party with Mark Farina, Marques Wyatt, Dale Martin, Julius Papp, and more.
Icee Hot Elbo Room. 9pm, $15-25. Electro with Bok Bok, Ramadanman, Disco Shawn, Ghosts on Tape, and Rollie Fingers.
Lights, Champagne, Action! Bubble Lounge, 714 Montgomery, SF; www.bubblelounge.com. 10pm, $115. With the Corporate Scandals and lots of bubbly.
Mango New Year's Eve Party El Rio. 7pm, $30-50. Hip-hop and salsa with DJs Marcella and Edaj.
Mega New Year's Eve in the City Suite 181, 181 Eddy, SF; www.suite181.com. 8pm, $25. Multi-themed giant party with three different dance floors and DJs Escobar, Ski, Mauricio, and more.
New Year's Eve 2011 Club Six. 8pm, $10. Hip-hop, reggae, dancehall, and more with Jah Warrior Shelter, Cooyah Ladeez, Mr. E., and others.
NYE @ Eve 2011 Eve Lounge, 575 Howard, SF; www.eveloungesf.com. 9pm, $40-50. Soulful house, Latin-Afro, soul, and more with Whooligan, DJ Mel, and DJ Inkfat.
1984 Mighty. 9pm, free. New Year's Eve party with Dangerous Dan, Skip, and others spinning nonstop 80s music.
Palace on Wheels: Electric Vardo New Year's Eve New Delhi Restaurant, 160 Ellis, SF; www.newdelhirestaurant.com. 9pm, $29-80. Dance, music, and cuisine following the Romani trail from Rajasthan to the world.
Sea of Dreams "GalaxSea" NYE Concourse Center, 635 Eighth SF; www.seaofdreamsnye.com. 9pm, $89-100. With Thievery Corporation, Balkan Beat Box, Modeselektor, Beats Antique, and more.
Streets of SF NYE 2011 Fort Mason Center, Marina at Laguna, SF; www.streetsofsfnye.com. 9pm, $200. Steve Aoki headlines, with Aaron Axelsen, Designer Deejays, and DJ Zaq.
Sunset + Honey New Year's Eve Public Works, 161 Erie, SF; www.publicsf.com. 9:30pm, $20. With DJs Tim Sweeney and Kim Ann Foxman.
Teenage Dancecraze New Year's Eve Party Knockout. 9pm. Twist, surf, and garage with DJs Russel Quann and dX the Funky Gran Paw.
Trannyshack New Year's Eve DNA Lounge. 9pm, $20. With host Heklina.
White Cloud, Andrew Benson, LAG Ensemble Lab, 2948 16th St, SF; www.thelab.org. 9pm, $15.

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Trannyshack New Year's Eve DNA Lounge. 9pm, $20. With host Heklina.
21+ Indie and Hip-Hop Milk. 8pm, $20. With White Menace and Miles the DJ, plus a live performance by K. Flay.
Vivid NYE Wish, 1539 Folsom, SF; www.wishsf.com. 8pm. With DJs Seven and Sol, plus DJ Mancub.

SATURDAY 1

ROCK/BLUES/HIP-HOP

Avon Ladies, Dry Rot, Elders, Ecoli Hemlock Tavern. 9:30pm, $7.
John Nemeth Biscuits and Blues. 8 and 10pm, $20.
Pinback, JP Inc. Bottom of the Hill. 10pm, $20.

JAZZ/NEW MUSIC

Dianne Reeves Yoshi's San Francisco. 8 and 10pm, $45.

FOLK/WORLD/COUNTRY

Africa Rising Coda. 10pm, $10.

DANCE CLUBS

Breakfast in Bed NYE 2011 After Party Supperclub. 5-11am, $15. With DJs David Harness, Galen, Alain Octavio, and more.
Debaser Knockout. 9pm. Nineties alternative with DJ Jamie Jams and Emdee.
Dirty Talk Deco Lounge, 510 Turk, SF; (415) 346-2425. 10pm, $3-5.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
New Wave City DNA Lounge. 9pm, $7-12. Eighties dance party.
Reggae Gold Club Six. 9pm, $15. With DJs Daddy Rolo, Polo Mo'qz, Tesfa, Serg, and Fuze spinning dancehall and reggae.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5 after 10pm. With DJs spinning party rock.
Saturday Night Soul Party Elbo Room. 10pm, $10. Soul with DJs Lucky, Phengren Oswald, and Paul Paul.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 2

ROCK/BLUES/HIP-HOP

Edgar Winter Band Yoshi's San Francisco. 7pm, $38.

JAZZ/NEW MUSIC

Kally Price Old Blues and Jazz Band, Emperor Norton's Jazz Band Amnesia. 9pm, $5.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and guest Lady Ra.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

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Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.

MONDAY 3

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, $3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, $ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Musik for Your Teeth Revolution Café, 3248 22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.
Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Punk Rock Sideshow Hemlock Tavern. 10pm, free.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 4

ROCK/BLUES/HIP-HOP

Bitter End, Psychology of Genocide, Wolves and Thieves, Maker Thee Parkside. 8pm, $8.
Boneless Children Foundation, Il Gato, My Second Surprise Hemlock Tavern. 9pm, $6.
Aaron Glass and friends, Sufis, Humboldt Squid Elbo Room. 9pm, $8.
Plan 9, Blasfemme Bottom of the Hill. 9pm, $8.

JAZZ/NEW MUSIC

Coda Jazz Jam Session Coda. 8pm, $5.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.
Womanizer Bar on Church. 9pm. With DJ Nuxx.
SFBG



















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Wed, Dec 29 *tonight!*
THE TUBES
Featuring FEE WAYBILL



Dec 30 - Jan 1 *this week!*
Rare Small Club Appearance
DIANNE REEVES
LIVE NEW YEARS EVE
Coast-to-Coast Broadcast on NPR!

Sun, Jan 2 *this weekend!*
Yoshi's Debut!
EDGAR WINTER BAND

Tues, Jan 4 *next week!*
Grammy nominated soul/R&B singer
ANTHONY DAVID



Jan 5-6
THE OHIO PLAYERS
"Love Rollercoaster," "Fire," "Funky Worm"



Jan 7-9
AIN'T MISBEHAVIN

Fri, Jan 7 (10:30pm)
3-Time World DJ Champion
MIX MASTER MIKE

Mon, Jan 10
"REINFORCING STEREOTYPES"
An evening of Standup Comedy feat.
YAYNE ABEBA, RONN VIGH,
FRANKIE QUINONES & EMILY HELLER



Tues, Jan 11
Over 40 years of swinging blues:
ROOMFUL OF BLUES
Hook, Line & Sinker - CD Release

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LALAH HATHAWAY
NEW YEAR'S CELEBRATION!



Tues, Jan 4 *next week!*
Swing in the New Year with
DANNY BROWN

Wed, Jan 5
FOUR ON THE FLOOR:
BARBARA HIGBIE, LINDA TILLERY,
GEORGE BROOKS & KAI ECKHARDT

Thurs, Jan 6
DAVE HOLLISTER

Jan 7-9
PONCHO SANCHEZ
LATIN JAZZ BAND



Mon, Jan 10
KENNY WASHINGTON
with **MICHAEL O'NEILL**

Tues, Jan 11
KEV CHOICE ENSEMBLE

Jan 12-13
DAVID GRISMAN & MARTIN TAYLOR



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WITH DJS/HOSTS:
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WITH DJS **LUCKY, PAUL PAUL, PHENGREN OSWALD**
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WITH **DJ SEP**
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(TREAT EM RIGHT), AND GUEST
LADY RA (BEATS WITHOUT BORDERS, VANCOUVER/B.C.)

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AARON GLASS AND FRIENDS
SUFIS

WED 1/5 9PM
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PLUS GUESTS

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FRI 1/7 ORIGINAL PLUMBING
SAT 1/8 TORMENTA TROPICAL/ DONUTS: TEENGIRL FANTASY, PICTUREPLANE
SUN 1/9 DUB MISSION: DJ SEP
WED 1/12 CEVIN KEY (SKINNY PUPPY)

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Tango into 2011: Luis Bravo's *Forever Tango* effectively mixes dramatic restraint and sexual allure.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Candid Dance Mission Theater, 3316 24th St; 273-4633, www.sweetcanproductions.com. $15-60. Call for dates and times. Through Jan 9. Sweet Can's cosy pocket-circus at Dance Mission holds plenty of big-tent talent in its five-person cast (Jamie Coventry, Natasha Kaluza, Kerri Kresinski, Nobutaka Mochimaru, Matt White), backed by the ample multi-instrumental musicianship of Eric "EO" Oberthaler. This fleet 60-minute charmer (directed with strong ensemble choreography by Zaccho Dance Theatre's Joanna Haigood) finds opportunities for creative expression and dazzling feats with whatever comes to hand (including using hands as feet). Performers dance around in trashcans, make hay with newspaper, or get seriously Fred Astaire with a broom (in White's wowing solo). Goofy, family appropriate, but widely appealing and frequently eye-popping (Kaluza rocking 20 hula hoops, for inst, or Kresinski's powerful aerial dance), *Candid* is can-do entertainment. (Avila)

Cavalia: A Magical Encounter Between Horse and Human White Big Top, 4th St at China Basin; 9866) 999-8111, www.cavalia.net. $69-144. Call for dates and times. Through Tues/4. A show with horses, aerial performers, actobats, and more.

Dirty Little Showtunes! A Parody Musical Revue New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $24-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 16. Tom Orr's adults-only holiday show returns, with direction by F. Allen Sawyer and musical direction by Scrumbly Koldewyn.

Forever Tango Marines' Memorial Theatre, 609 Sutter; 771-6900; www.marinesmemorialtheatre.com. $45-100. Call for dates and times. Through Jan 12. Luis Bravo's atmospheric showcase is a slick, showy mélange of music and dancing whose fluid precision and assemblage of talent make it hard to resist. Cheryl Burke heads up an amazing 13-member ensemble of very stylishly draped dancers (exquisite costuming by Argemira Affonso) who singularly, all together, and of course in dramatic couplings, blend supreme control and dramatic restraint with unabashed sexual allure and volcanic energy. The orchestra, meanwhile, under direction of Eduardo Miceli, creates the intoxicating ether that sets everything in motion. (Avila)

Joyful Noise: A Gospel Celebration of Christmas Southside Theater, Fort Mason Center; 345-7575, www.LHTSF.org. $25-50. Call for dates and times. Through Fri/31. Lorraine Hansberry Theatre presents a rechristened version of their *Black Nativity* production.

The Lion in Winter Actors Theatre, 855 Bush; 345-1287, www.ticketweb.com. $26-38. Wed-Sat, 8pm. Through Jan 15. Actors Theatre of SF presents James Goldman's play of palace intrigue.

Mr. YooWho's Holiday NOHspace, 2840 Mariposa; (800) 838-3006, www.brownpapertickets.com. $10-18. Fri-Sat, 8pm; Sun, 2pm. Through Sun/2. European clown Moshe Cohen returns to SF for a third run at NOHspace.

Party of 2 – The New Mating Musical Shelton Theater, 533 Sutter; (800) 838-3006, www.partyof2themusical.com. $27-29. Sun, 3pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.

Pearls Over Shanghai Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, www.brownpapertickets.com. $30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

Santaland Diaries Eureka Theatre, 215 Jackson; (800) 838-3006, www.brownpapertickets.com. $20-30. Nightly, 8pm. Through Thurs/30. David Sinaiko returns as Crumpet in Combined Artform's ninth annual production of the David Sedaris play.

Shrek The Musical Orpheum Theatre, 1192 Market; (888) SHN-1799, www.shnsf.com. $30-99. Tues, 8pm, Wed, 2 and 8pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2pm (no performance Fri/31). Through Sun/2. Eric Petersen stars in the stage version of the animated blockbuster.

Siddhartha, the Bright Path The Marsh Studio Theater, 1074 Valencia; (800) 838-3006, www.themarsh.org. $15-35. Call for dates and times. Through Jan 9. Marsh Youth Theater presents a holiday celebration, directed by Lisa Quoresimo.

BAY AREA

Arabian Nights Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2549, www.berkeleyrep.org. $34-73. Call for dates and times. Through Thurs/30. Tony-winning Mary Zimmerman's production makes a return to Berkeley Rep.

Becoming Julia Morgan Berkeley City Club, 2315 Durant, Berk; (510) 984-3864, www.brownpapertickets.com. $24-30. Fri-Sat, 8pm; Sun, 5pm. Through Jan 9. Janis Stevens stars in Belinda Taylor's play about the trailblazing architect.

East 14th – True Tales of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. $20-50. Call for times. Through Feb 13. Don Reed's one-man show continues its extended run.

Lemony Snicket's The Composer is Dead Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. Call for dates and times. Through Jan 15. Berkeley Rep premieres the new musical, written by Lemony Snicket, with music by Nathaniel Stookey.

Naughty and Nice: A Meg and Billy Christmas Aurora Theatre Company, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. $23-25. Call for dates and times. Through Thurs/30. Bay Area husband and wife cabaret duo Meg Mackay and Billy Philadelphia return with a holiday show.

Of the Earth – The Salt Plays: Part 2 Ashby Stage, 1901 Ashby; (510) 841-6500, www.shotgunplayers.org. $17-30. Thurs-Sat, 8pm; Sun, 5pm. Through Jan 30. Shotgun Players present the second half of writer and director Jon Tracy's *Odyssey*-inspired tale, with music by Brendan West.

The World's Funniest Bubble Show The Marsh Berkeley, 2120 Allston, Berk; (800) 838-3006, www.themarsh.org. $8-50. Wed-Thurs, 11am). Through Thurs/30. The Amazing Bubble Man's show presents flying saucer bubbles and other wonders.

PERFORMANCE/DANCE

Cheapest and Greatest New Year's Eve Stand-Up Show Phoenix Theatre, 414 Mason; (800) 838-3006, www.brownpapertickets.com. Thurs/30, 7pm; Fri/31, 7 and 9:30pm. Stand-up comedy by W. Kamau Bell, Janine Brito, and Dwayne Kennedy.

Clown Cabaret TJT The Jewish Theatre, 470 Florida; 522-0786, www.climatetheater.org. Mon/3, 7 and 9pm. $15. The Clown Conservatory and others gather to perform.

Forking II: A Merry Forking! Christmas Off-Market Theatres, 965 Mission; (800) 838-3006, www.pianofight.com. Call for dates and times (through Thurs/30). PianoFight presents a holiday-themed choose-your-own-adventure play.

Frisco Fred's Magic and More New Year's Eve Show Actors Theater, 855 Bush; 646-0776, www.comedyonthesquare.com. Fri/31, 7:30pm. $40. The comedian-juggler presents a New Year's show.

Mr. Nifty's News Year's Eve Vaudeville Extravaganza USF Presentation Theater, 2350 Turk; (800) 838-3006, www.brownpapertickets.com. Fri/31, 9pm. $25. Trainwreck Riders, Dr. Science, and others ring in 2011.

New Year's Eve Mayhem with Michael Meehan and His Merrymakers Actors Theater, 855 Bush; 646-0776, www.comedyonthesquare.com. Fri/31, 10pm. $40. The stand-up comedian leads the countdown to midnight.

Not Your Normal New Year's Eve Herbst Theatre, 401 Van Ness; 392-4400, www.NYNYE.com. Fri/31, 8-10pm. Stand-up comedy from Brent Weinbach, Moshe Kasher, and others.

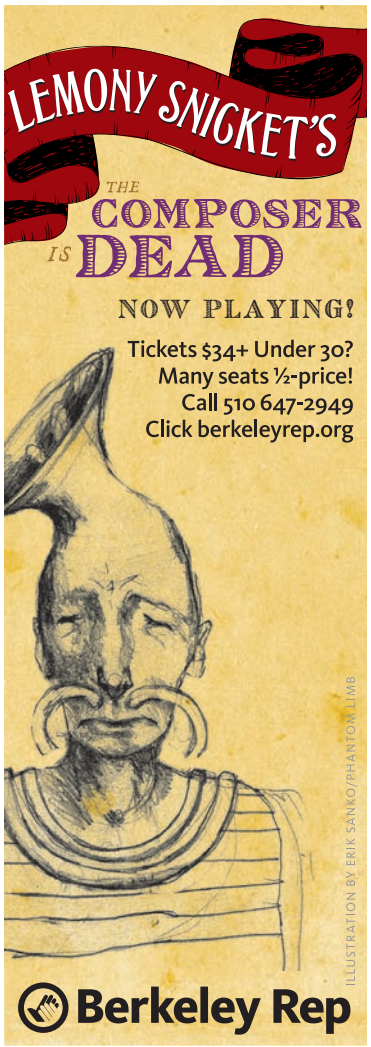
Romane Event Comedy Show Make Out Room, 3225 22nd St; 647-2888, www.pacoromane.com. Wed/29, 8pm. $7. The comedian hosts Joe Tobin and others.

BAY AREA

Big Fat Year End Kiss Off Comedy Show XVII Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 865-5060, www.rhythmix.org. Fri/31, 7 and 10pm. $25-35. Will Durst, Johnny Steele, and others perform.

Striking 12 TheatreWorks at Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. Call for dates and times (through Fri/31). $56-75. Indie pop group GrooveLily ushers in the new year a rewired version of Hans Christian Andersen's *The Little Match Girl*. SFBG







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OPENS IN THEATRES ON FRIDAY, JANUARY 7
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You can ring my bell, baby — at the Asian Art Museum's annual Japanese bell-ringing ceremony (Fri/31). | PHOTO BY JENNIFER YIN

On the Cheap listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 29

Snowboard movie night The Riptide, 3639 Taraval, SF; (415) 681-8433, www.riptidesf.com. 9pm, free. It's absolutely dumping on Tahoe, but you're stuck "working" tomorrow at your "place of employment"? Square. But Riptide forgives you – in fact, the Sunset bar is hosting a night of free snowboarding movies, free snacks, and muchos drink specials. Sponsored by SFO Snowboards, you might score some free gear in their bi-monthly raffle.

THURSDAY 30

Wizard of Oz Paramount Theatre, 2025 Broadway, Oakl.; (510) 465-6400, www.paramountheatre.com. 7Pm, $5. Honestly, five dollars just to tool around in the art deco splendor of the Paramount Theatre would be well worth your money – but once they throw in a screening of the uber-classic adventure in Weirdo Land (sorry Scarecrow, y'all are bizarre), you can hardly afford not to go. Don't we all want to click together our ruby slippers and wish ourselves away to good, old-fashioned fun?

FRIDAY 31

Japanese New Year's bell-ringing ceremony Asian Art Museum, 200 Larkin, SF; (415) 581-3500, www.asianart.org. 10am-2pm, free with $12 museum admission. Guarantee luck and lovin' in 2011 with this day of art activities and traditional community ceremony. Numbered tickets, assigned on a first-come-first-served basis will be on offer if you'd like to ring the museum's 2,100 pound, 16th century bell from the Tajima province in Japan.
Roller Disco New Year's Eve CellSpace, 2050 Bryant, SF; (415) 648-7562, www.cellspace.org. 9:30, $10. Black Rock Roller Disco, the purveyors of a thousand scraped knees over the past 10 years at Burning Man, truck out their well-loved rink for your countdown to 2011. Tire of wheeling yourself around? Dance slightly more agilely in the back room's new wave lounge.
Jon Sugar's all ages rock and comedy New Year's Eve Tikka Masala, 1668 Haight, SF; gawksf@yahoo.com. 8pm-1am, free. The founder of Gay Artists and Writers Kollective (GAWK) Jon Sugar hosts a night of actors, DJs, and alternative art of all stripes at this welcoming party for the young and old.
Vampire Tour SF Corner of California and Taylor, SF; (650) 279-1840, www.sfvampiretour.com. 8-10pm, $20. The cold ones were not an invention of Stephanie Meyer, believe it or not. In fact, vamps have been amongst us for the longest, particularly if you believe Kitty Nasarow, who loves to bring us mortals around on her immortal historical tours and claims to have been turned frigid by none other than Count D himself. Learn about the blood-suckers' role in the creation of SF.

SATURDAY 1

Kwanzaa *imani* ceremony Marcus Bookstore, 1712 Fillmore, SF; (415) 292-6172. 3pm, free. The culmination to SF's holiday celebration of unity, self-determination, responsibility, purpose, and creativity takes places at the country's longest-operating African-American owned bookstore. The *imani* rite focuses on faith in one's people, parents, teachers, and the righteousness of struggle – happy thoughts for a new year of challenges.
Victorian 12th Night Ball Masonic Lodge, 100 N Ellsworth, San Mateo; www.peers.org. 7pm, $15-20. New Year's Eve is over, so you've already let it all hang out – time to cinch it back in with this Dickens-era period ball. A 7pm dance lesson will teach you all you need to know about Viennese and rotary waltzes – come in your bustled, beauteous Victorian garb to enjoy a light English buffet and dancing with the Period Events and Entertainments Re-Creation Society.

MONDAY 3

Pilates to the People The Long Haul Infoshop, 3124 Shattuck, Berk.; (510) 540-0751, www.eastbayfreeskool.wikia.com. 7-8:30pm, donations. Silly you – you thought pilates was just for MILFs who lunch and their yappy little bow-wows? The core strength-building workout can actually be a blessing for all those who are looking to build a firm center in their lives. You can check out the miracle of healthy muscles at this weekly East Bay Free Skool offering – and check out the anarcho lit at the Long Haul while you're at it.

TUESDAY 4

"Feast of Words" literary potluck SOMArts Cultural Center, 934 Brannan, SF; (415) 863-1414, www.feastofwords.eventbrite.com. 7-9pm, $5-12. Just right to take the edge off of your holiday come down: a foodie-writer potluck to which you must bring edibles, readables, or both. The evening's program includes a talk by writer Faith Adiele, snacks from Canvas Underground, and a quick write competition based around the theme of "blurred identity." SFBG

To advertise in our film section call 415-487-4600.



Ben Stiller and Robert De Niro star in low-budget art film *Little Fockers* (now playing). | PHOTO BY GLEN WILSON

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Ryan Prendiville. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Hadewijch Celine (Julie Sokolowski) is a novice nun whose superiors see her fervency — which manifests in refusing to eat or wear warm clothing in winter — as "self-love" she must rid herself of before fully committing to the religious life. They order her back into the secular world to test her faith. Back in her parents' Parisian very upper-class home, she drifts into friendship with Yassine (Yassine Salime), a young Arab living in the projects, while refusing to return his romantic interest. Indeed, she finds more kinship with his elder brother Nassir (Karl Sarafidis), who is as passionately committed to his God of Islam as she is to her Catholic one. Those who've worshipped at French writer-director Bruno Dumont's feet all along won't need convincing, but for those who found early works like *Humanité* (1999) and *Twentynine Palms* (2003) unbearably ponderous and pretentious, *Hadewijch* is even more of an advance than 2006's *Flanders*. It's a quietly absorbing study of faith, fanaticism, and bottomless spiritual need. Visually handsome and accompanied (albeit sparsely) by J.S. Bach, it leaves the viewer plenty of moral and narrative ambiguities to chew on after the final fade. (1:45) *Roxie.* (Harvey)

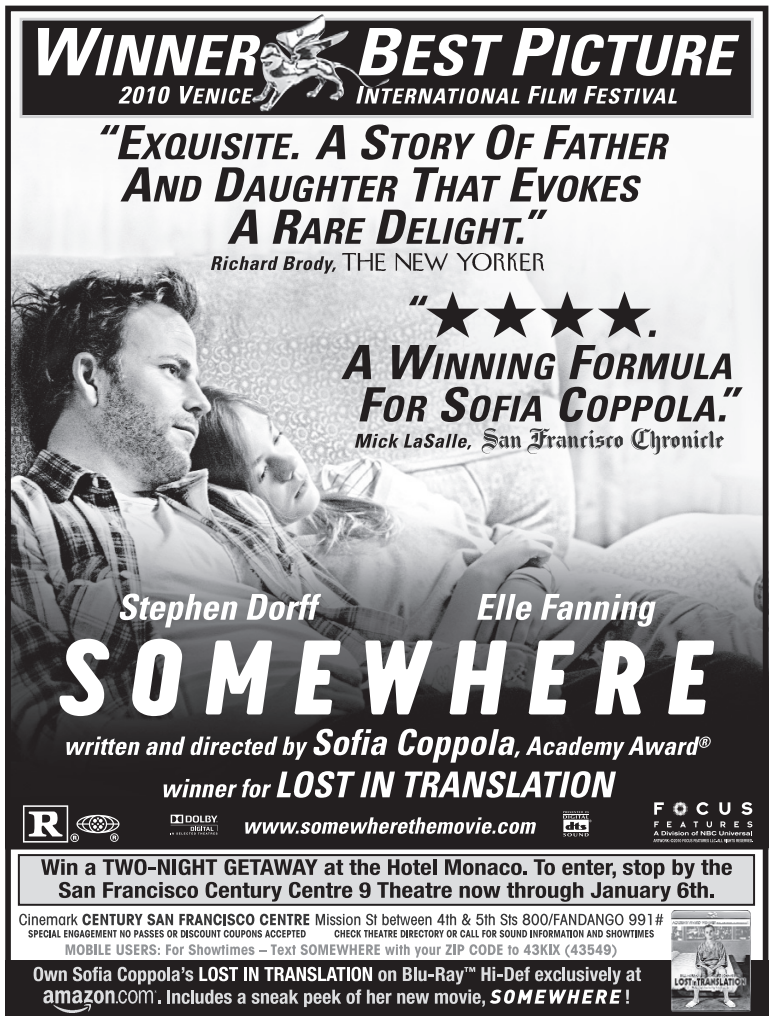
Red Hill Like many recent westerns, *Red Hill* walks the line between genres. In fact, it's more revenge thriller than a classic tale of gunslingers, which in the end is almost just as satisfying. *True Blood*'s hunky Ryan Kwanten stars as the aptly named Shane Cooper, a young police officer assigned to a seemingly quiet country town. On his first day, he learns that his fellow officers have perhaps done something not-so-nice — and the victim of their not-so-niceness is seeking retribution. Look, there's really nothing new here, aside from the nifty Australian accents. If you enjoy bloody vengeance (and who doesn't?) you'll likely get a kick out of *Red Hill*'s brutal climax. But if you prefer your Westerns with a bit more depth, stick with Oscar contender *True Grit*. At the very least, *Red Hill* does a solid job of displaying Kwanten's talents. Here's hoping he picks up future roles that will leave a more lasting impression. (1:36) *Lumiere.* (Peitzman)

ONGOING

All Good Things (1:41) *Lumiere.*
Animal Kingdom (2:02) *Opera Plaza.*
Black Swan "Lose yourself," ballet company head Thomas (Vincent Cassel) whispers to his leading lady, Nina (Natalie Portman), moments before she takes the stage. But Nina is already consumed with trying to *find* herself, and rarely has a journey of self-discovery been so unsettling. Set in New York City's catty, competitive ballet world, *Black Swan* samples from earlier dance films (notably 1948's *The Red Shoes*, but also 1977's *Suspiria*, with a smidgen of 1995's *Showgirls*), though director Darren Aronofsky is nothing if not his own visionary. *Black Swan* resembles his 2008 *The Wrestler* somewhat thematically, with its focus on the anguish of an athlete under ten tons of pressure, but it's a stylistic 180. Gone is the gritty, stripped-down aesthetic used to depict a sad-sack strongman. Like Dario Argento's 1977 horror fantasy, the gory, elegantly choreographed *Black Swan* is set in a hyper-constructed world, with stabbingly obvious color palettes (literally, white = good; black = evil) and dozens of mirrors emphasizing (over and over again) the film's doppelgänger obsession. As Nina, Portman gives her most dynamic performance to date. In addition to the thespian fireworks required while playing a goin'-batshit character, she also nails the role's considerable athletic demands. (1:50) *California, Empire, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki.* (Eddy)
Burlesque (1:48) *SF Center, Shattuck.*
Casino Jack (1:48) *Embarcadero.*
The Chronicles of Narnia: The Voyage of the Dawn Treader (1:52) *1000 Van Ness, SF Center.*
Fair Game (1:46) *Opera Plaza, Shattuck.*
The Fighter (1:54) *Marina, 1000 Van Ness, SF Center, Sundance Kabuki.*
The Girl Who Kicked the Hornet's Nest (2:28) *Lumiere, Shattuck.*
Gulliver's Travels Here are some things that happen in *Gulliver's Travels*, the modernized 3D adaptation of Jonathan Swift's classic tale. Lowly mailroom clerk Lemuel Gulliver (Jack Black) plagiarizes a bunch of travel guides and somehow manages to fool his travel editor crush Darcy (Amanda Peet), who immediately gives him a big on-location assignment. Gulliver ends up in the land of Lilliput, where one of the tiny inhabitants soon gets lost in Gulliver's giant ass-crack. But he can do a lot of good for these people, like when he pees all over a burning building — in glorious yellow detail! — or teaches Princess Mary (Emily Blunt) to say, "boosh!" Of course, it's not all fun and games! While Gulliver has the Lilliputians reenacting *Guitar Hero*, his enemy General Edward (Chris O'Dowd) is building a giant robot to take the beast down. There is war on the horizon, but — spoiler alert — it's nothing a group sing-a-long can't solve. Look, if you still want to see *Gulliver's Travels*, more power to you, but I assure you this review is no lazier than the film. (1:25) *1000 Van Ness.* (Peitzman)
Harry Potter and the Deathly Hallows — Part 1 (2:26) *1000 Van Ness.*
How Do You Know (1:53) *1000 Van Ness, Presidio, Sundance Kabuki.*
I Love You Phillip Morris (1:38) *Shattuck.*
Inside Job (2:00) *Clay, Shattuck.*
The King's Speech Films like *The King's Speech* have filled a certain notion of "prestige" cinema since the 1910s: historical themes, fully-clothed romance, high dramatics, star turns, a little political intrigue, sumptuous dress, and a vicarious taste of how the fabulously rich, famous, and powerful once lived. At its best, this so-called *Masterpiece Theatre* moviemaking can transcend formula — at its less-than-best, however, these movies sell complacency, in both style and content. In *The King's Speech*, Colin Firth plays King George VI, forced onto the throne his favored older brother Edward abandoned. This was especially traumatic because George's severe stammer made public address tortuous. Enter matey Australian émigré Lionel Logue (Geoffrey Rush, mercifully controlled), a speech therapist whose unconventional methods include insisting his royal client treat him as an equal. This ultimately frees not only the king's tongue, but his heart — you see, he's never had anyone before to confide in that daddy (Michael Gambon as George V) didn't love him enough. Aww. David Seidler's conventionally inspirational script and BBC miniseries veteran Tom Hooper's direction deliver the expected goods — dignity on wry, wee orgasms of aesthetic tastefulness, much stiff-upper-lippage — at a stately promenade pace. Firth, so good in the uneven *A Single Man* last year, is perfect in this rock-steadier vehicle. Yet he never surprises us; role, actor, and movie are on a leash tight enough to limit airflow. (1:58) *Albany, Embarcadero, Empire, 1000 Van Ness, Piedmont, Sundance Kabuki.* (Harvey)
Little Fockers (1:50) *Four Star, Marina, 1000 Van Ness, Shattuck.*
Love and Other Drugs (1:53) *Elmwood, SF Center.*
Made in Dagenham (1:53) *Opera Plaza, Shattuck.*
127 Hours (1:30) *Bridge, Shattuck.*
Rabbit Hole If *Rabbit Hole* doesn't sound like the kind of movie you'd want to watch, I don't blame you. Following the lives of a married couple dealing with the loss of their young son, the film sounds a lot like the kind of Lifetime movie you accidentally spend a hung over Sunday sniffling through. But *Rabbit Hole* is a smart, complex addition to the genre, with exceptional performances from leads Nicole Kidman (Becca) and Aaron Eckhart (Howie), and a script by David Lindsay-Abaire, adapting his Pulitzer Prize-winning play. Director John Cameron Mitchell infuses *Rabbit Hole* with his trademark dark humor, creating a film that understands the serious toll grief takes but isn't afraid to step back and laugh at life, too. Special attention must also be paid to the supporting cast, including Dianne Wiest as Becca's mother, and newcomer Miles Teller as Jason. Explaining Jason's role would be giving away too much — it's enough to say that his presence is part of what elevates *Rabbit Hole* from grief porn to one of this year's best. (1:32) *Embarcadero.* (Peitzman)
Rare Exports: A Christmas Tale (1:42) *Lumiere, Shattuck.*
The Social Network (2:00) *Shattuck.*
Somewhere A lonely Ferrari zooms around a deserted track, over and over and over again. The opening scene of Sofia Coppola's latest, *Somewhere*, is such an obvious metaphor

CONTINUES ON PAGE 32 ››





ONGOING

CONT››

that at first I thought the director was joking. Actually, she's not: *Somewhere* is indeed a repetitous movie about a very boring, very ennui-laden individual, who happens to be a movie star with the marquee-ready name of Johnny Marco (Stephen Dorff). Now that you've been smacked over the head with metaphor, feel free to play spot the subtext: Johnny lives at Sunset Boulevard haunt the Chateau Marmont, legendary for its often-behaving-badly celebrity clientele. His life is an endless progression of blah (wake up, smoke, pop a Propecia, eyefuck and fuck random female admirers), broken up by job obligations -- the tedium of a press conference here, the drudgery of a visit to the special-effects make-up studio there. *Sigh.* Would any director not as privileged as Coppola dare to focus on a character whose massive wealth can't at all assuage his existential crisis? Money may not buy happiness, but it's kind of hard to feel sorry for a guy whose depression plays out as he floats the day away at a luxury hotel. Fortunately, there is a bright spot in all this: mostly-absentee dad Johnny has a kid, Cleo, a tween sprite played by the charming Elle Fanning. Cleo is the only meaningful thing in Johnny's life, and the only interesting thing that happens in this glacially-paced, bellybutton-obsessed movie. (1:38) *SF Center.* (Eddy)

Summer Wars (1:53) *Opera Plaza.*

Tangled (1:32) *Elmwood, 1000 Van Ness, SF Center.*

Tiny Furniture (1:38) *Shattuck.*

The Tourist (1:44) *1000 Van Ness, Presidio, Shattuck, Sundance Kabuki.*

Tron: Legacy (2:05) *1000 Van Ness, Sundance Kabuki.*

True Grit Jeff Bridges fans, resist the urge to see your Dude in computer-trippy 3D and make *True Grit* your holiday movie of choice. Directors Ethan and Joel Coen revisit (with characteristic oddball touches) the 1968 Charles Portis novel that already spawned a now-classic 1969 film, which earned John Wayne an Oscar for his turn as gruff U.S. Marshall Rooster Cogburn. (The all-star cast also included Dennis Hopper, Glen Campbell, Robert Duvall, and Strother Martin.) Into Wayne's ten-gallon shoes steps an exceptionally crusty Bridges, whose banter with rival bounty hunter La Boeuf (a spot-on Matt Damon) and relationship with young Mattie Ross (poised newcomer Hailee Steinfeld) — who hires him to find the man who killed her father — likely won't win the recently Oscar'd actor another statuette, but that doesn't mean *True Grit* isn't thoroughly entertaining. Josh Brolin and a barely-recognizable Barry Pepper round out a cast that's fully committed to honoring two timeless American genres: Western and Coen. (1:50) *California, Empire, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.* (Eddy)

White Material (1:42) *Opera Plaza.*

Yogi Bear (1:19) *1000 Van Ness.* SFBG



A boy faces down bullies in *The Six Dollar Fifty Man*, one entry in the Christopher B. Smith Rafael Film Center's "Short Films from the 2010 Sundance Film Festival" program, opening Fri/31.

Schedules are for Wed/29–Tues/4 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

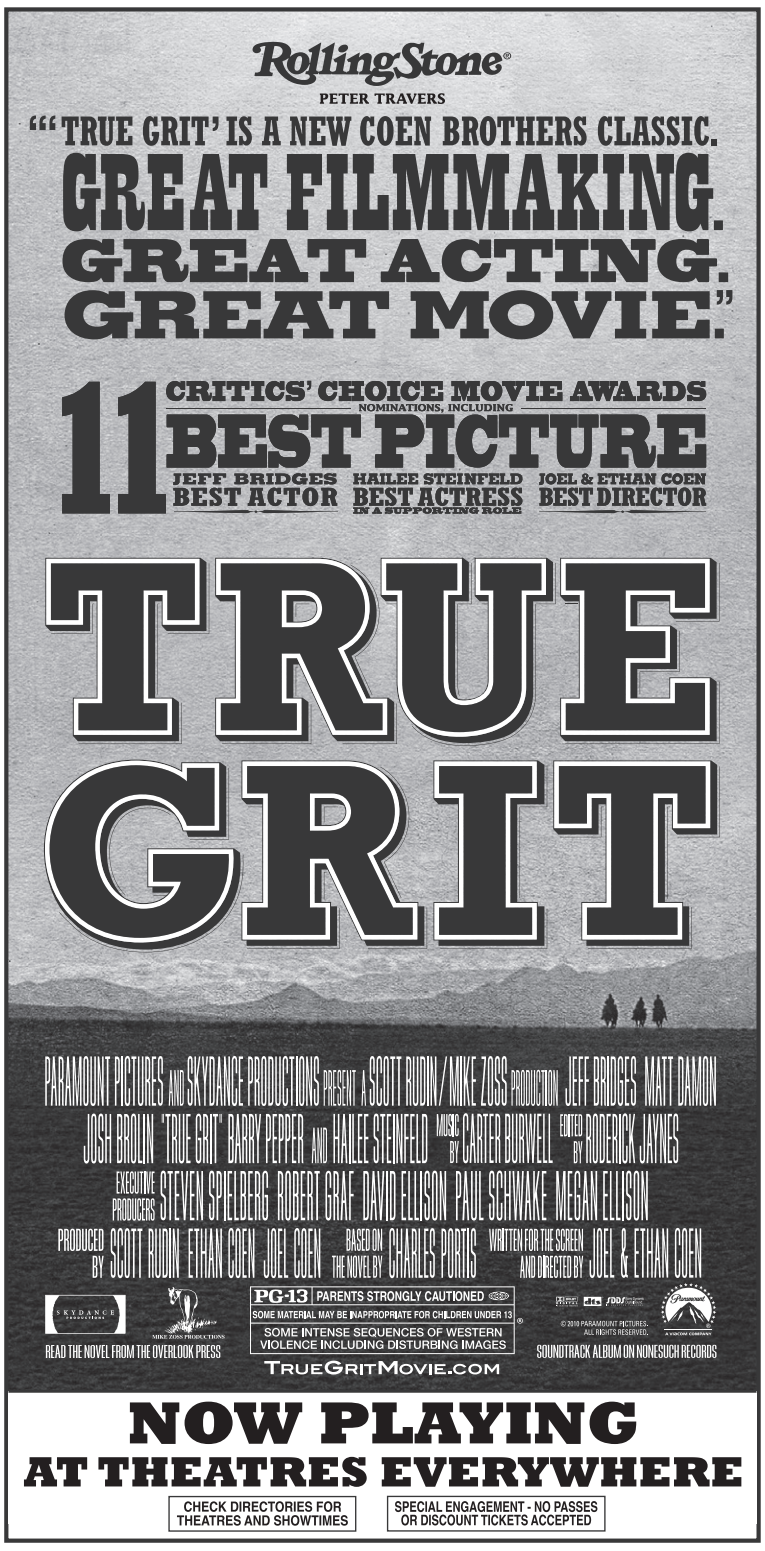
CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $7.50-12. Check website for program information.

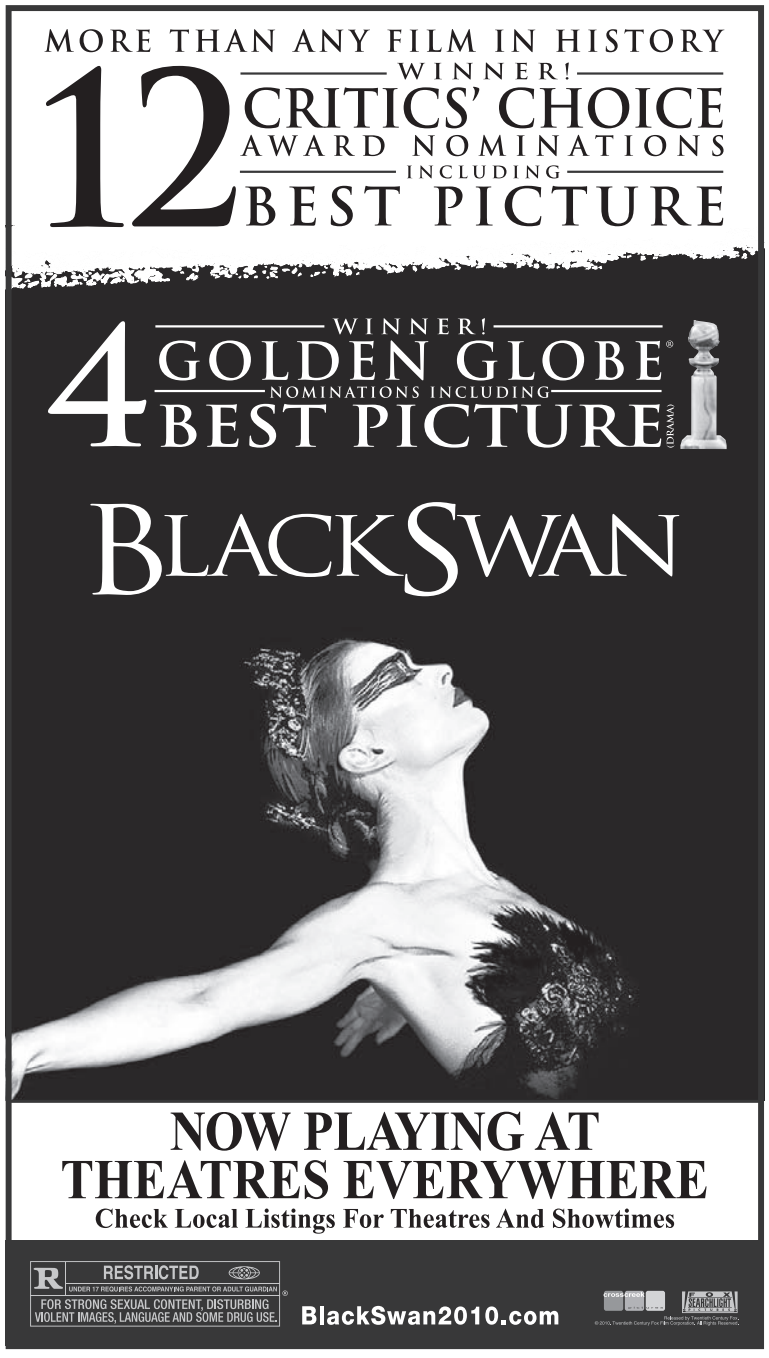
CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $6.50-10.25. "San Francisco Grand Opera Cinema Series:" **Tosca**, Thurs, 7. "Short Films from the 2010 Sundance Film Festival," Dec 31-Jan 6, call for times.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. Closed until Jan. 13.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-10; www.redvicmoviehouse.com. Check website for program information.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-9.75. **Hadewijch** (Dumont, 2009), Wed-Thurs and Sat-Tues, call for times. SFBG





first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG

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› legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331540-00 The following person is doing business as **NutraWorks**, 564 Market St # 200 San Francisco, CA 94104. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 11/17/10. Signed Jason Miller D.C.. This statement was filed by Magdalena Zevallos on November 17, 2010. **#113250. December 15, 22, 29, 2010 and January 5, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331620-00 The following person is doing business as **Miss Jenny Design**, 4280 22nd St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/10. Signed Jennifer Martinez. This statement was filed by Jennifer Wong on November 22, 2010. **#113247. December 8, 15, 22 and 29, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331785-00 The following person is doing business as **Box Cubed**, 532 B Simonds Loop San Francisco, CA 94129. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Mitchell Vaughn. This statement was filed by Karen J. Hong Yee on December 2, 2010. **#113253. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331789-00 The following person is doing business as **Hmngbrd**, 1108 Howard St 3rd Floor San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/2/10. Signed Kiley Hertel. This statement was filed by Susanna Chin on December 2, 2010. **#113248. December 8, 15, 22 and 29, 2010**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547369. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Gyung Suk Jung for change of name. TO ALL INTERESTED PERSONS: Petitioner **Gyung Suk Jung** filed a petition with this court for a decree changing names as follows: Present Name: Ye Yang Jung Proposed Name: **Holly Ye Yang Jung**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 15, 2011. Time: 9:00 AM room ñ 218. Signed by James J McBride, Presiding Judge on December 16, 2010. Endorsed Filed San Francisco County Superior Court on December 16, 2010 by Elias Butt, Deputy Clerk. **Publication dates: December 29 2010, January 5, 12 and 19, 2011. L#113261**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547384. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Anna Siu, Victor Chan for change of name. TO ALL INTERESTED PERSONS: Petitioner **Anna Siu, Victor Chan** filed a petition with this court for a decree changing names as follows: Present Name: Collin Siu Chan Proposed Name: **Collin Chan Siu**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 24, 2011 Time: 9:00 AM room ñ 218. Signed by James J McBride, Presiding Judge on December 22, 2010. Endorsed Filed San Francisco County Superior Court on December 22, 2010 by Param Natt, Deputy Clerk. **Publication dates: December 29 2010, January 5, 12 and 19, 2011. L#113260**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331943-00 The following person is doing business as **Green and Shine Cleaning**, 930 Pine St #106 San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/8/10. Signed Darlene Chan. This statement was filed by Susanna Chin on December 8, 2010. **#113252. December 15, 22, 29, 2010 and January 5, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331955-00 The following person is doing business as **The Royal Cuckoo**, 3202 Mission St San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Paul Miller. This statement was filed by Magdalena Zevallos on December 8, 2010. **#113257. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332043-00 The following person is doing business as **Kennedy Investment Group**, 84 Miraloma Dr San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/13/10. Signed Zhang Lucy W. This statement was filed by Maribel Jaldon on December 13, 2010. **#113251. December 15, 22, 29, 2010 and January 5, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332061-00 The following person is doing business as **Indochine 508**, 508 Valencia St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tse W Ho. This statement was filed by Mariedyne L. Argente on December 14, 2010. **#113256. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332071-00 The following person is doing business as **SwitchPoint Planning**, 2101 Folsom St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/15/10. Signed Jumana Nabti. This statement was filed by Maribel Jaldon on December 15, 2010. **#113254. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332125-00 The following person is doing business as **Common Scents**, 3920 A 24th St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jan Van Swearingen. This statement was filed by Melissa Ortiz on December 17, 2010. **#113258. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332197-00 The following person is doing business as **1. San Francisco Energy and Construction, 2. SF Energy and Construction**, 3145 Geary #39 San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/15/10. Signed Ronald S. Burk. This statement was filed by Jennifer Wong on December 22, 2010. **#113259. December 29, 2010, January 5, 12 and 19, 2011**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **December 24, 2010**. To Whom It May Concern: The name of the applicant is: **111 Minna Gallery LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 111 Minna St San Francisco, CA 94105-3701. Type of License Applied for: **48- ON-SALE GENERAL PUBLIC PREMISES. Publication dates: December 29, 2010 L#113263**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **December 13, 2010**. To Whom It May Concern: The name of the applicant is: **Slanted Door Inc The**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Ferry Building Marketplace The Embarcadero UT 5 San Francisco, CA 94111-4205. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE. Publication dates: December 29, 2010, January 5 and 12, 2011 L#113264**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **December 14, 2010**. To Whom It May Concern: The name of the applicant is: **584 Valencia Street LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 584 Valencia St San Francisco, CA 94110. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE. Publication dates: December 29, 2010, January 5 and 12, 2011 L#113262**

NOTICE The Annual Report of the Burk Chung Foundation, 837 Washington Street, San Francisco, California 94108 is available at the Foundation's office for nspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ending November 30, 2010. **#113249. December 8, 15, 22 and 29, 2010**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547353. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jonathan Ross Jaochico for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jonathan Jaochico** filed a petition with this court for a decree changing names as follows: Present Name: Jonathan Ross Jaochico Proposed Name: **Jonathan Ross Jaochico Arana**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 10, 2011. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on December 8, 2010. Endorsed Filed San Francisco County Superior Court on December 8, 2010 by Param Natt, Deputy Clerk. **Publication dates: December 22, 29 2010, January 5 and 12, 2011. L#113255**

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› general adult

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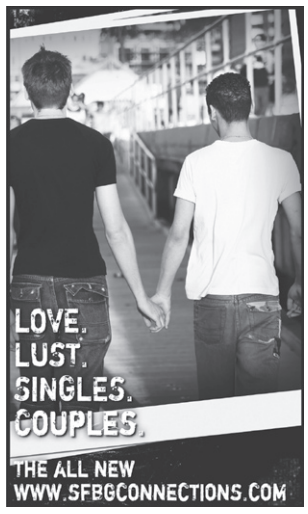
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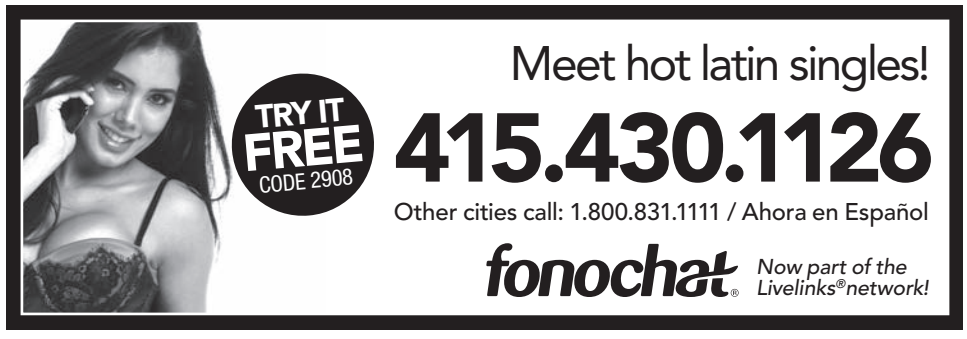
















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